



# A. Bennett's

COLLECTION OF

# Old Welsh Airs.



VOLUME I

No 4040.100

Vol. 1



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N. BENNETT'S COLLECTION

OF

OLD WELSH AIRS.

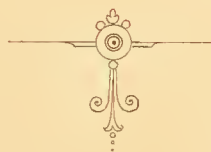


*Dedicated by permission to*

*Sir*

*Herbert Lloyd Watkin Williams Wynn,*  
*Baronet,*

*Lord Lieutenant of Montgomeryshire.*

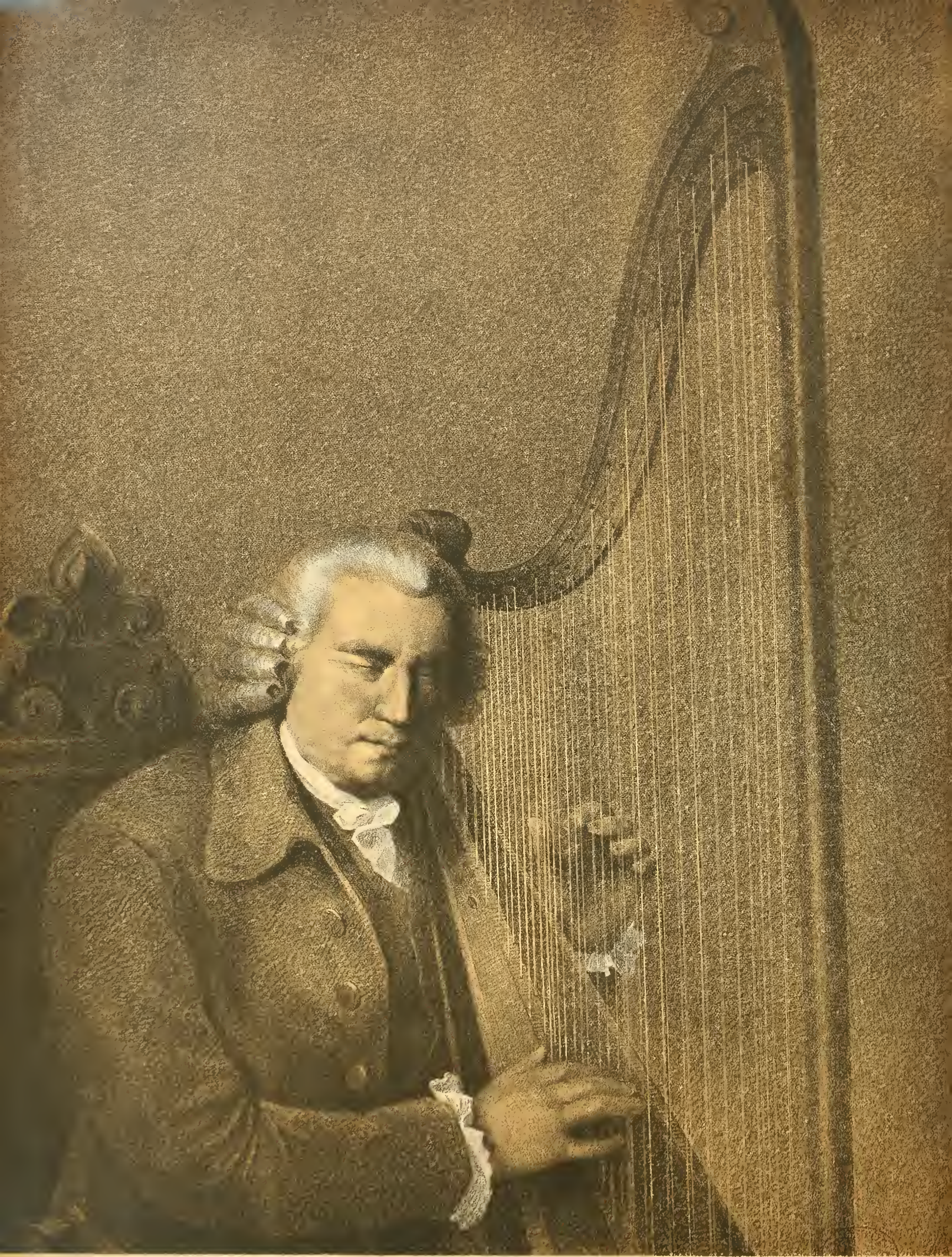


"May the Cymry enjoy their language, customs, and innocent pastimes till time be no more." -- J. Parry (*Bardd Alaw*).









**JOHN PARRY (BLIND PARRY)**

"THE FAMOUS BLIND HARPER OF WYNNSTAY"

*Gentleman's Magazine 1782*





# Alawon fy Ngwlad:

The Days of my Land.

Collected by

**NICHOLAS BENNETT**

OF GLANYRAFON.

Arranged for the Harp  
or  
Pianoforte

by

**D. EMLYN EVANS**



TELYNOR CYMRU & IDRIS VYCHAN.  
at the Proclamation of the London Eisteddfod 1886.

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ILIN JULID AM JI PLINILY

**VOL. 1.**

1893

NEWTOWN,

PHILLIPS & SON, "EXPRESS & TIMES" OFFICE.

Printed by C. & T. J. Langley

"It would have been a loss to the music of the world if the Welsh Airs had never come into existence, and that not only on account of their excellence, but because they have peculiarities which distinguish them from the Airs other nations."--  
John Rhys, M. A., Principal of Jesus College, and Professor of Celtic, Oxford.

Sci.

April 14 1899

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no. I.





WIL PENMORFA,  
TREGIB.



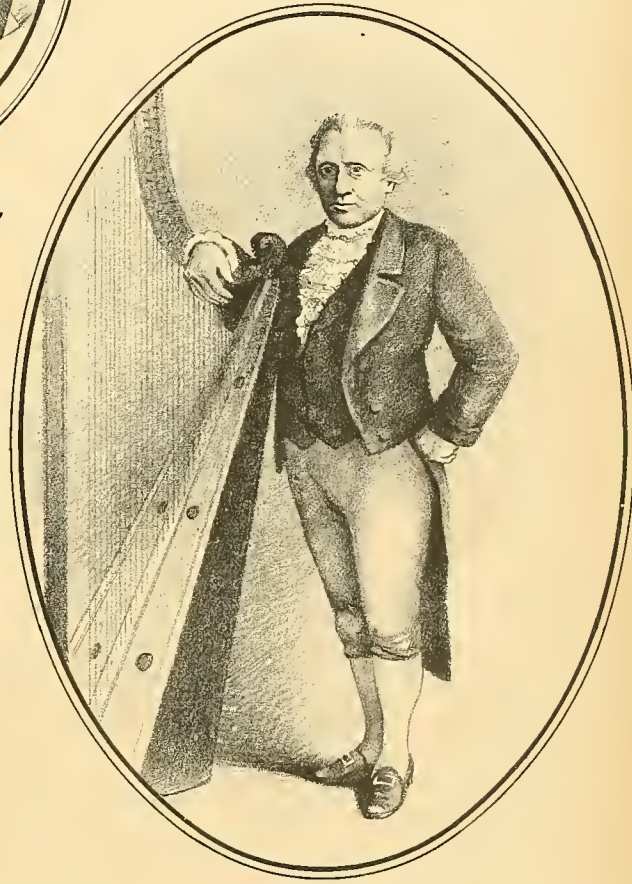
BLIND ROBERTS.  
CARNARVON.



GRUFFYDD EVAN,  
NANTEOS.



GRUFFYDD,  
LLANOVER.



GRUFFYDD OWEN,  
YNYS MAENGWYN.

# WELSH HARPISTS.





## PREFACE.

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**I**N the Collections of John Parry (Blind Parry) of Rhuabon; Edward Jones (Bardd y Brenin); John Parry (Bardd Alaw); Richard Roberts (Blind Roberts) Carnarvon; Miss Maria Jane Williams (Llinos) Aberpergwm; John L. Thomas (Ieuan Ddu) Merthyr; Brinley Richards (Cerddor Towy); John Owen (Owain Alaw); John Thomas (Pencerdd Gwalia), Harpist to Her Majesty The Queen, and others; Wales possesses a large number of National Airs she may well be proud of. Notwithstanding this, hundreds of old Cambrian Melodies still remained scattered throughout the country in manuscripts, or were retained only in the memory of Harpists, Pennillion Singers, and others who loved and cherished the folk-song of the past.

To collect some of these treasures, and rescue them from inevitable oblivion, has been to me a labour of love for more than half a century, and I look back with mingled feelings of joy and regret to the time when I secured many an old Air of exquisite beauty from some venerable Harpist, or aged Pennillion Singer tottering on the brink of the grave. I now venture to submit the result of my researches, not only to my fellow-countrymen, but to all who take an interest in Celtic music, confident of their approval of this, the largest collection of Welsh Airs ever published, and of their appreciation of the intrinsic value and excellence of some of the oldest Cambrian Melodies extant.

I desire particularly to acknowledge my obligations to Mr. David Evans, of the Schools, Treorchy, for placing at my service the valuable collection of unpublished Welsh Airs made by the late Mr. T. D. Llewelyn (Llewelyn Alaw), harpist, Aberdare, for which he was awarded

a prize of £10 and a medal at the National Eisteddfod held at Llangollen in 1858; also, to the Rev. Owen Davies (Eos Llechyd); Messrs. Henry Lester Smith, Llanbrynmair; Richard Williams, F. R. Hist. S., Newtown; R. Mills, Llanidloes; D. Jones, Van Mines; Chas. Ashton, and T. C. Davies, Dinas Mawddwy; T. Evans (Cadrawd), Llangynwyd; Robert Griffiths, Manchester; Wm. Humphreys, Bala, Robert Isaac Jones (Alltud Eifion), and others, for the ready and courteous assistance received from them.

I also beg to tender my respectful thanks to Sir H. Ll. Watkin Williams Wynn, Bart., for permitting me to publish the portrait of Blind Parry (taken from an oil painting at Wynnstay), who was the domestic harpist of the first and second Baronets of Wynnstay.—“That son of harmony who delighted the world,” and of whom the poet Gray wrote from Cambridge to a friend: “Mr. Parry has been here, and scratched out such ravishing blind harmony, such tunes of a thousand years old, with names enough to choke you, as to have set all this learned body a dancing, and inspired them with due respect for my old bard, his countryman whenever he shall appear. Mr. Parry, you must know, has set my ode in motion again and has brought it at last to a conclusion.”

I beg also to gratefully acknowledge my obligations to the ladies and gentlemen named below, for similar permission most readily given to publish in this work portraits of other old Harpists and Pennillion Singers, to whom we are indebted for the preservation of many of the old Airs contained in these volumes, and for handing down from time immemorial the ancient method of Pennillion Singing.

To J. W. M. Gwynne Hughes, Esq., Tregib, Llandilo, Carmarthenshire, for that of William Williams (Wil Penmorfa) from an oil painting at Tregib; also to the Rev. M. Jones, Minor Canon of Bangor, for obtaining Mr. Hughes's permission.

To W. B. Powell, Esq., Nant-Eos, for that of Griffith Evan, from a valuable portrait now at Nant-Eos.

To Mr. H. Humphreys, Carnarvon, for that of Richard Roberts (Blind Roberts), and David Jones (Eos Mai).

To Mr. W. N. Swettenham, formerly of Newtown, for that of Gruffydd Owen, from an oil painting from Ynysymaengwyn.

To Mr. Ellis Roberts, London, for that of his father, the late Ellis Roberst, harpist to H. R. H. The Prince of Wales.



To the Proprietors of "The Graphic", for that of William Roberts, harpist to the 23<sup>rd</sup> Royal Welsh Fusiliers.

To Mrs. John Roberts, for a photograph (by Mr. John Owen, Newtown), of her late husband, John Roberts (Telynor Cymru).

To Mrs. Jones, widow of the late John Jones (Idris Vychan) for the photograph of her late husband.

To Mrs. Robert Griffiths, Manchester, for that of Robert Owen (Eos Crwst).

To Mr. J. O. Williams (Wyr yr Eos), for that of his grandfather, John Williams (Eos Môn) and his own

To Mr. John Williams (Eos y Berth), Bethesda, for his own portrait and that of his son (Ap yr Eos).

To Mr. Edward Jones (Eos Ebrill), Llanrwst, for his own portrait.

To Mrs. S. B. Gruffydd Richards, Llanover, for that of her late father (Gruffydd, Telynor Llys Llanover).

To Mr. John Owen, Photographer, Newtown, for permission to reproduce the portraits of John Roberts and his son Albert Roberts (Pencerdd y Delyn Deir-nes).

To Mr. David Evans, Treorchy, for the Photograph of Mr. T. D. Llewelyn (Llewelyn Alaw).

To Mr. Elias Davies, for that of his son—John Elias Davies (Telynor y Gogledd) and T. D. Morris Bangor.

To Col. Hayward, Crosswood, for that of Evan Jones (Ifan Waenoer) and Robert Evans (Eos Mawddwy) Perthfelin.

To Mr. Henessy Hughes, for the Photo of his father—James Hughes (Iago Pencerdd).

To Mr. R. H. Jarman (Llanidloes) for that of Hugh Pugh, Dolgellau.

Glanyrafon, May Day, 1896.

N. BENNETT.

## Editorial Note.

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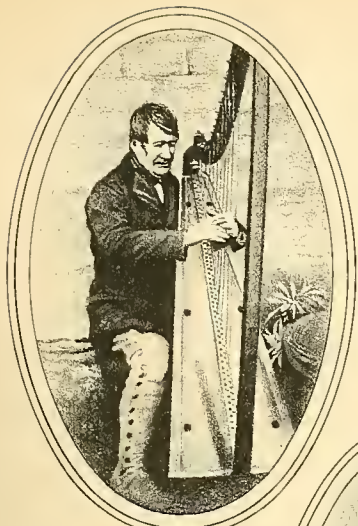
AS stated in the Prospectus announcing the intended publication of the work, the musical Editor has spared no endeavour in order to arrive at a correct reading of the *Airs*. This often proved to be a very exacting task, arising from the many errors and variations which melodies transmitted orally, or copied by more or less untrained musicians are naturally subject to. *Airs* of whose English, Scotch, or Irish origin he was satisfied, or where the weight of evidence seemed to lean in such a direction, he has invariably discarded; though it may be, and often is difficult to determine at all times the nationality of every old *Air*, in a country where the minstrels and harpists of its different nationalities have intermixed, to a greater or lesser degree. Mere variants of any *Air* which we already possess, he has also omitted; in cases where important portions vary in a marked degree, they have been included. But there are probably extant half a dozen versions or more, for instance, of “*Morfa Rhuddlan*”, or “*Llwyn Onn*”, which though they may apparently differ considerably, are yet built on the same basis—are the same fundamentally. To publish these different versions would only create confusion, and would not in any way enrich our stock of national songs; the number of which now published, it may be stated in passing, reaches over 1,200.

To quote again from the document already referred to, in the arrangement of the present *Airs* attention has been paid to the well-known characteristics of our national folk-song. The ancient melodies of our native land being strictly diatonic, any attempt at elaboration, intricacy, or chromatic treatment would, in the writer’s opinion, be out of place as well as ineffective.

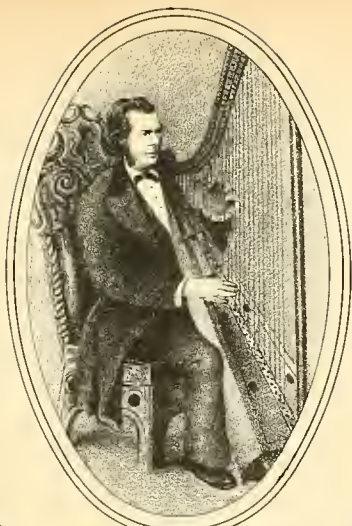
Whether he has accomplished his task well or ill, he can at least claim that it has been done to the best of his ability, and on lines prompted by honest conviction.

It will be observed that some of the *Airs* are irregular in construction, and that others begin or end out of the proper key; but similar instances are more or less common in the folk-song of ancient nations generally.





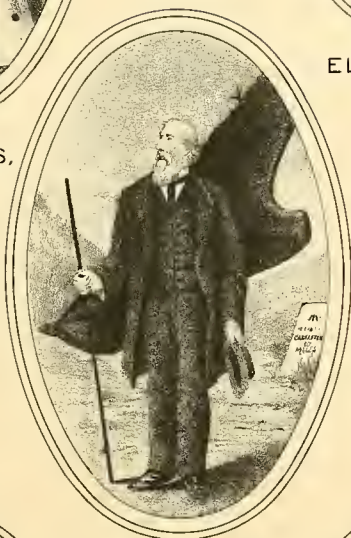
EVAN JONES,  
WAEN OER.



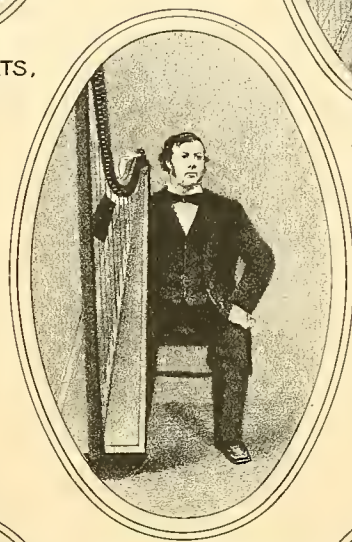
ELLIS ROBERTS,  
LONDON.



IAGO PENCERDD,  
TREFRIW.



JOHN ROBERTS,  
NEWTOWN.



LLEWELYN ALAW,  
ABERDAR.



T. MORRIS,  
BANGOR.



ALBERT ROBERTS,  
NEWTOWN.



HUGH PUGH,  
DOLGELLAU.



WIL ROBERTS,  
NEWTOWN.



J. ELIAS DAVIES,  
BETHESDA.



# WELSH HARPISTS.





## FAMOUS WELSH HARPISTS and PENNILLION SINGERS.

—♦—

THE following Biographical Sketches are those of some of the more noted Welsh Harpists, (whose portraits are here given), and who have been more or less instrumental in handing down the accompanying specimens of Welsh Minstrelsy.

JOHN PARRY (Blind Parry), Rhuabon.—In “Some Account of Lewis Morris”, in the Cambrian Register for 1796, it is stated that “It was Lewis Morris (Llewelyn Ddu o Fôn) who first put the harp into the hands of Blind Parry, and gave the rudiments which taught that son of harmony to delight the world.” In the same Magazine, (vol. 3), the following eulogium was paid to Parry by a Member of the University of Oxford:—

“Leave us not, Parry, for thy skill  
Improves our tuneful efforts still,  
As the sweet Nightingale improves  
The native music of our groves.  
Thy lyre o’er every lyre prevails,  
Thy praise resounds thro’ all our vales,  
Thy talents fascinate the throng—  
All are enchanted with thy song.  
Thy fingers struggle with the strings  
’Till thy tired hand indignant rings  
Such magic peals, that every ear  
Wonders, and listens still to hear, &c.”

Lewis Morris addressed him in an ode in 1755, as “Sion Parri Pen Telynor Prydain Fawr” (John Parry, chief harper of Great Britain). The Rev. Robert Williams in his “Biographical Dictionary of Eminent Welshmen”, speaking of William Parry the painter, says “William Parry was the son of John Parry, of Rhuabon, in Denbighshire, who was generally known by the appellation of the *celebrated blind harper*. He was the first amongst his contemporaries who played either a lesson or concerto on the triple Welsh Harp, an instrument which had long been lost to the English world, and owed its revival to the genius and diligence of this great performer. He was harper to the first and second Baronets, Sir Watkin Williams Wynn, of Wynnstay.” In 1842, John Parry, in conjunction with a harpist named Evan Williams published “Antient British Music, or a collection of tunes never before published,

which are retained by the Cambro-Britons (more particularly in North Wales) and supposed by the Learned, to be the Remains of the Music of the Antient Druids, so much famed in Roman History. Part I, containing 24 Airs set for the Harpischord, Violin, and all within the compass of the German Flute, and figured for a thorough Bass &c.—London MDCCXLII, price Four Shillings.” This book is now so very scarce that a sound copy can only rarely be bought for Five Pounds. It is a folio of 16 leaves of music, printed on one side only of each leaf. His second vol. was entitled “A Collection of Welsh, English, and Scotch Airs, with variations; also, four new Lessons for the harp or harpsichord, composed by John Parry, to which are added 12 Airs for the guitar,—London.” (No date, but published in 1752.) It consists of 82 folio pages. The third vol. bore the title “British Harmony, being a collection of Ancient Welsh Airs, the traditional remains of those originally sung by the bards of Wales, carefully compiled, and now first published, with some additional variations by John Parry, inscribed with all due esteem and gratitude to Sir Watkin Williams Wynn, Bart.—Printed and sold by John Parry, Rhuabon, Denbighshire, and P. Hodgson, at his Music Shop, Maiden Lane, Covent Garden, London, 1781.” This vol. too, is a folio of 38 pages of music. It may be remarked here that these three volumes were the first collection of Welsh Airs printed. This Artist, according to a MS in my possession, was born at a place called Bryn Cynan, near Nevin, in Lley, Carnarvonshire. He died—according to Edward Jones (Bardd y Brenin) in his “Musical and Poetical Relicks of the Welsh Bards”—at Rhuabon, Denbighshire, on the 7<sup>th</sup> day of October, 1782.

GRIFFITH EVAN was Harpist to Thomas Powell, Esq., Nant-Eos, where his portrait still remains. It is written upon it that he was aged 80 years, and that he played upon 69 Christmases at Nant-Eos. Flourished about A.D. 1700.

WILLIAM WILLIAMS (Wil Penmorfa) was domestic harpist to Gwynne Hughes, Esq., Tregib, Llandilo, Carmarthenshire, where his portrait in oil is still to be seen. He was, in his best days, considered to be one of the best players on the triple-stringed harp in the Principality. In the jottings of the Rev. T. Price (Carnhuanawc), in his “Green Book,” he says “John Jones the harper of Llanover, himself an excellent performer, said that he heard old Williams of Tregib play, and that he was the finest harper he had ever heard. He played with great spirit, and was very particular in stringing his harp, assorting the strings with great care; and also that he had them much larger than most harpers, and unless his harp was very strong he would tear out the sounding board, and had done so on many harps. I, Thomas Price, remember seeing him at the Carmarthen Eisteddfod in 1823, he was then an old man, and blind, with a green shade over his eyes.” Wil Penmorfa one of the most distinguished of Blind Parry’s pupils—was born at a place called Carreg Grech,

in the parish of Penmorfa, Carnarvonshire, and died at Tregib (where he had been a domestic harpist from his boyhood).

RICHARD ROBERTS, "The Blind Minstrel of Carnarvon," was a pupil of the above William Williams (Wil Penmorfa), and was considered in his prime to be one of the most skilful harpists in Wales. Among the numerous prizes he won at the Eisteddfodau of that period were the Silver Harp at the Wrexham Eisteddfod in 1820, and the Gold Harp at the Denbigh Eisteddfod in 1828. In 1829 he published his "Cambrian Harmony", being a collection of old Welsh Aires (30 in number) about two-thirds of which had never before been printed.—The work was printed in Dublin, and contains fifty folio pages—price 12/6. Carnhuanawc in his "Green Book" jottings, before referred to, says that John Jones of Llanover told him that "Blind Roberts preferred slender strings to play upon, and that his execution was exceedingly rapid, regular, and true, never touching the strings with his nails, or making the least jar whatever." He was born in the vale of Ardudwy, Merionethshire, in the year 1769. When 8 years old he was deprived of his sight by small-pox. When about 13 years old he was sent to take lessons on the harp at Trawsfynydd, where he made but a short stay, afterwards going to reside at Penmorfa, in Carnarvonshire, to take lessons on the triple-stringed harp from the celebrated William Williams (Wil Penmorfa). John Parry (Bardd Alaw) says in his "Welsh Melodies" (1809): "Richard Roberts, Cefn Mein in Llyn (blind) is a good harper, and has been for years collecting the works of the different Cambrian Bards," (printed in 1829 as above stated). He died at Carnarvon on the 28<sup>th</sup> of June, 1855, aged 86 years, and was buried in Llanbeblig Churchyard, in the same grave in which he had buried his little daughter, to whose loving memory he had caused a small headstone to be erected. Alas, no lover of song in the wealthy town of Carnarvon, has had patriotism enough to pay the same token of respect to the last resting place of one whose name will ever be associated with it—"The Blind Minstrel of Carnarvon."

GRUFFYDD OWEN was a native of Penmorfa, Carnarvonshire, and was a pupil of Blind Parry of Wynnstay. He spent the last years of his life at Towyn, Merionethshire. In the *Cambro Briton* for 1821, Mervinius writes in "Walks round Dolgellau":—"On our return to the inn (The Raven Hotel, Towyn), we found the ladies listening to the music of their national instrument—the harp, which was played by the landlord, Griffith Owen, deservedly esteemed one of the best performers in North Wales. Passionately fond of music, and of the Aires of my native country in particular, I listened with attention and pleasure to the old man's performances, and as he swept the strings of his instrument to the bold and inspiring Air of the March of the Men of Harlech, or to the milder and more soothing strains of Pen Rhaw and Codiad yr Hedydd, every feeling, save that of the purest



delight, was chased away by the pleasing and impressive melody. His performance, however, was not confined to Welsh pieces; he played several of the favourite *Airs* of the old masters, and some with accompaniments of his own. He used formerly to compose a good deal; but indolence and old age (for he has numbered more than seventy years), have deprived him, he told me, of all relish for composing. In the morning his son played to us, and although his execution is far inferior to that of his father—whose every touch is harmony—it is by no means despicable.” Another writer in the *Cambrian Quarterly* for 1829 says in “*Wanderings in Wales*”: “Before we leave Towyn we must mention one or two of its lions. First comes old Griffith Owen, the harper, whilom butler at Ynysymaengwyn, afterwards landlord of the Raven, and now an invalided, infirm old man. In his younger days, Griffith Owen was undoubtedly one of the best harpers in the Principality. To a good knowledge of music he added so much taste and delicacy of touch, that it was one of the greatest treats to hear him play. He was a great favourite at Ynys, and on all grand occasions repaired thither with his harp and played during dinner for the entertainment of his patron’s guests.” In the second volume of J. Parry’s (*Bardd Alaw*) “*Welsh Harper*”, there is an *Air* stated to have been composed by him called “*Hoffedd Gruffydd Owen*”—(*Griffith Owen’s Delight*), with the following foot-note by the compiler of that work: “Gruffydd Owen was one of the best harpers in Wales. A gentleman paid him a visit when he was very aged, and found him very much depressed; on enquiring the cause he gave the following sad reply: ‘My wife is dead, my son is mad, and my harp is unstrung.’” He died at Towyn on the 27<sup>th</sup> of May, 1833, aged 83 years.

HUGH PUGH, the harpist, was the youngest son of Richard Pugh of Dolgellau. From early childhood he evinced a passion for our national instrument—the triple harp—which was only equalled by the zeal and diligence with which he practised thereon. Up to the year 1834, his circuit was limited to his immediate neighbourhood, but in that year his father urged him to compete for the Silver Harp Medal at the Cardiff Eisteddfod, in August. The youth demurred on the score of modesty, and the difficulties of tramping almost the whole length of the Principality with a cumbrous harp on his shoulders. This obstacle was overcome by his father offering the services of old “Bess” the white mare, which at length he decided to accept. He had not gone many miles beyond Machynlleth, before he observed a blind votary of the muses, whom on closer acquaintance he discovered to be poor blind Richard Williams, of Llanerchymedd, Anglesey (*Dick Dywyll*), a character well known in those days all over Wales as one of the most caustic Ballad writers of the day, who too was wending his way in the same direction, and for a somewhat similar purpose, having entered his name for the Pennillion Singing Contest. In due course the sympathetic pair, with the invaluable aid of “Bess” found themselves at their destination, where all were making active preparations for the coming Eisteddfod, and where no less



than 13 harpists who had entered their names for the harp contest had met. These very quickly made poor Hugh the butt of their sarcasm with "Hurrah for the Champion from the North." "The North Gentleman of the milk-white nag is sure of the prize." But Hugh shewed the party that he was able to give them a "Roland for an Oliver." By the quiet advice of his travelling companion, Dick Dywyll, he consented to gratify their wishes by playing "Pen Rhaw," Dick Dywyll to follow with Pennillion, but after a long effort to put the harp in tune he utterly failed and so put it aside amid the jeers of his rival competitors. When the harp contest came on the next day, before many hundreds of ardent listeners, and when Hugh Pugh's turn to play came, his harp with a few touches of its three-pronged key was instantly and as if by magic brought into perfect harmony, and the first thrilling sweep of his hand shewed him to be a perfect master over his instrument. The excited crowd set up a cheer to him whose touch brought forth a volume of harmonious strains, such as only a master hand could produce on "Telyn fy Ngwlad" (The Harp of my Country). A Cartoon of his departure from the Eisteddfod was drawn at the time by a Cardiff Artist, and is now I believe in the possession of Llywarch Reynolds Esq. of Merthyr. Hugh Pugh died in London, whither he had been invited by the Cymmrodorion, who were intent on recommending him for the hon. office of Harpist to His Royal Highness The Prince of Wales; but alas, the London atmosphere ill-agreed with his frail frame, and his health gave way. He died after a short illness, and was buried in Bunhill Cemetery, where a headstone is erected to his memory with the following inscription: "Underneath are interred the remains of Hugh Pugh, the celebrated Welsh Harper, youngest son of Mr. R. Pugh, the guide-general to the summit of Cader Idris, in the County of Merioneth. He died the 9<sup>th</sup> day of February, 1840, aged 28.

Ei hoff waith glanwaith oedd gweini—diliau  
O' i delyn i'n lloni,  
Ond yn awr er ei fawr fri  
Mewn tawel fedd mae'n tewi.—(Gwilym Aran.)"

THOMAS GRUFFYDD was born on the first of August, 1815, in the parish of Llangynidr, Breconshire. When only three years of age he accidentally fell on an axe, which caused the loss of his right eye. As if to crown his early misfortune, fate added yet another cruel blow. While at school he was struck by a ball which nearly destroyed the left eye also, thus leaving him almost totally blind, and heavily handicapped in the struggle of life. But he had a brave heart as his future career abundantly proves. Having given early proofs of his musical bent, and evinced a special desire to learn the harp, he was at the age of 14 placed under the tuition of Mr. John Jones, of Dolgellau, a noted Welsh harpist then living at Brecon, who subsequently became family harpist at Llanover Court. Mr. Jones leaving Brecon to go to Bristol, the pupil made up his mind to follow his master. In the year 1843 we find these two accomplished harpists playing by royal command before

Her Majesty The Queen, and His Royal Highness the Prince Consort, at Buckingham Palace. On this occasion the minstrels played a duet—"Codiad yr Ehedydd" (The Rising of the Lark) on their own harps, after which Jones performed alone on the Prince of Wales's harp the "March of the Men of Harlech," in a masterly manner and with delicate taste and effect. Gruffydd, his pupil, followed with the ancient melody "Pen Rhaw", which he performed in a very superior manner, after which both played "Sir Harri Ddu" as a duet. The performance concluded by Gruffydd playing a composition of his own named "Difyrwrch Tywysog Cymru," (The Prince of Wales's Delight) which so pleased His Royal Highness the Prince Consort, that he asked him for a copy of the music. The two harpists were honoured with gratifying commendations by Her Majesty and the Prince Consort, and subsequently received from their Sovereign liberal presents (£20 each). The greatest honour of his life came to Gruffydd on the 23<sup>rd</sup> of May, 1869, when he was made, by Special Appointment, "Welsh Harper to His Royal Highness the Prince of Wales." During the visit of their Royal Highnesses the Prince and Princess of Wales to Swansea and Raglan Castle in 1881, Gruffydd, in the picturesque garb of an olden Cymric harpist, attended their triumphal progress with sweet strains of welcome to "Hen wlad fy Nhadau." As a competitor in our Eisteddfodau he was invariably a winner—the prizes he took numbering in all 37. The medals too were many, notably those won at the Abergavenny Cymreigyddion Eisteddfod in 1840, and at Neath in 1860. Perhaps the most prized of all his treasures was a gold ring, presented to him on his visit to the Celtic Congress in Brittany, in 1867. On the death of Mr. John Jones, the family harpist at Llanover Court, in 1844, Gruffydd succeeded him and held the appointment up to his death, which took place in his rural abode at Ty'n-yr-Eglwys, on the 30<sup>th</sup> of August, 1887. On the Saturday following (the 3<sup>rd</sup> of September), amid the sincere regrets of a large circle of sorrowing friends, he was buried in the Churchyard of Llanover Church, where for many years he had been a constant worshipper.

EVAN JONES, harpist, ' Waenoer, Garthbeibio, was the son of Thomas Jones, son of Evan Jones, of the same place. His grandfather, Evan Jones, was a minstrel, but his father was not. His harp is in the possession of his grandson, William Jones, stone-mason, Dinas Mawddwy. Evan Jones was a weaver by trade, but seems to have spent much of his time with his harp, as he used to go every summer to Barmouth, Harlech, &c., where he would stay some time, spending several days in going to and fro at the Peniarth Arms, Mallwyd. Mr. Vaughan, of Penmaen, frequently sent for him to play at Penmaen-Dyfi, and he was always in request at Maesllymystyn Hall during the Earl of Powis's stay there. He was considered an excellent player on the triple-stringed harp, and was a good specimen of the old harpists that in his younger days were so frequently met with in North Wales. He played at the Welshpool Eisteddfod of 1824—Messrs. Pierce, Coedtalog, and William Evans

of Garthbeibio, singing Pennillion to his playing—and it is related that he could play well on his harp up to a few months before his death, which took place about 18 years ago, in the 88th year of his age.

ELLIS ROBERTS (Eos Meirion), was born at Dolgellau, Merionethshire, in the year 1819. His teacher on the harp was Hugh Pugh, of Dolgellau. On his teacher being called up to London he followed him thither. Mr. Roberts was considered to be a clever player on the triple - stringed harp, and took a large number of the chief prizes at the different Eisteddfodau, amongst others the Silver Harp Medal and a stringed Welsh Harp value £21 (10 competitors) at Liverpool, in 1840; the chief prizes at Aberffraw in 1849; and at Rhuddlan in 1851, &c. Through the recommendations of the London Cymmrodorion, he was honoured with the special appointment of Welsh Harpist to His Royal Highness The Prince of Wales. He died suddenly from disease of the heart, in London, December 6<sup>th</sup>, 1873, and was buried at Bow, where a tombstone has been erected to his memory with the following inscription: “Mr. Ellis Roberts, Harpist to H. R. H. The Prince of Wales, who died December 6<sup>th</sup>, 1873, aged 54, years”.

THOMAS DAVID LLEWELYN (Llewelyn Alaw), was born at Llwydcoed, Aberdare, June 25<sup>th</sup>, 1828, and was one of seven children. Fondness for music characterised the whole family, and Thomas when only 5 years of age, obtained many a penny and a toy from the neighbours and friends for displaying his powers as a singer. His musical memory at the time was thought to be remarkable, for when seven years old he knew an unusual number of Welsh Airs—some of which subsequently appeared in his Collection for the great Eisteddfod at Llangollen, in 1858. When only eight, his cousin, who was a proficient harpist and brass band trainer, gave him lessons on the harp. When 11 years of age Thomas went to work as a miner with his father underground, but he kept practising the harp under his cousin's direction until he was thirteen, when the former emigrated to America. The next 10 years of his life were spent as might be expected of a boy of unusual musical ability, and in a workman's family noted for its literary and musical tastes. He worked by day, and studied in his spare hours (alas! how few in those years) poetry, music and general literature. He attended concerts, lectures, and eisteddfodau when convenient, as a means of self-improvement. In 1851, when 23 years old, he gave up his work as a miner and went for a short period under the tuition of the noted harper, David Davies, Gelligaer. His previous practice and his studies in musical theory stood him in good stead now, for he made wonderful progress. After leaving Gelligaer, he maintained himself comfortably by his playing. He obtained numerous and important engagements, and spent his life devoted to his books and his harp. His Eisteddfodic Competitions were not



many, but they were important. In 1853 he divided the prize on *The History of the Parish of Aberdare with Cynonwyson*. The essay was subsequently published. Next year he took the chief prize for harp playing at the Ivorite Eisteddfod at Morriston; and in 1857 was initiated as an Ovate and Harper at the Eisteddfod at Aberdare. This certificate is still among the mementos left after him. In 1858 he entered the list and took premier honours in the great Eisteddfod at Llangollen, when he had the first prize—A Silver Medal and Purse of Gold—for the best collection of unpublished Welsh Melodies. Owain Alaw was the Adjudicator, and he subsequently published in his *Gems of Welsh Melody* several of the *Airs* from Llewelyn Alaw's collection. The original manuscript of the *Airs* sent into the competition has been placed at the disposal of the Compiler of this work. In 1861 he was harpist to the First Joint National Eisteddfod for North and South Wales, held at Aberdare, and took a prize for the best set of variations in the Welsh style for the old Air "*Megan a gollodd ei gardas*". He loved with an intense and consuming love everything that pertained to Welsh music and literature; and was a contributor to the musical and contemporary press of his native land. He had collected a very large number of epitaphs—quaint and otherwise—for some Eisteddfod, and his manuscript collection manifests the care and labour which he bestowed on any work he took in hand. He was an assiduous collector of Poetry and Music, and had a large and valuable manuscript collection of both, while his library contained all that was best in Welsh Literature, and also nearly all the English works of any note on music. During the last years of his life he suffered from an insidious and painful disease, which carried him off in the beginning of August, 1879, at the comparatively early age of 51. He spent his whole life at Aberdare, and was buried in the Graveyard attached to the Hen-Dy-Cwrdd Unitarian Chapel of that place. (Contributed by Mr. D. Evans, Treorky.)

WILLIAM ROBERTS, another talented Welsh Harpist of the "Blind Parry School". His tutor on the harp was his uncle, the late John Roberts (*Telynor Cymru*), of Newtown, Montgomeryshire, whose tutor was Richard Roberts (*Blind Roberts*) of Carnarvon, whose tutor was William Williams (*Wil Penmorfa*), whose tutor was the celebrated John Parry, of Ruabon, whose tutor was Robert Parry, of Llanllyfni in Arfon, who derived his art from the ancient harpists of Wales. Mr. H. Johnson, the special artist of the "*Graphic*" newspaper, writing from Gibraltar on the occasion of the visit of His Royal Highness The Prince of Wales to the Fortress, on April 15<sup>th</sup>, 1876, with his clever sketch of William Roberts, Harpist of the 23<sup>rd</sup> Royal Welsh Fusiliers, says "The Welsh Fusiliers are very proud of their goat, which marches with the regiment, and were presented with a new one by Her Majesty on their return from Ashantee to replace the one which had died there. In addition to this goat they keep a harper, who ordinarily plays in the band, but on grand occasions, state dinners &c., he dons the garb of a Welsh bard, and plays a harp he won at the Welsh



Eisteddfod. When the Prince of Wales entered Gibraltar, the Officers of the regiment rigged up a rocky cave placed over the entrance of the Mess with the Harper inside, and a plentiful supply of leeks around him, playing 'God bless the Prince of Wales'. As His Royal Highness passed, he stopped his horse, and was evidently highly amused at the quaint appearance of the whole thing." I am able, through the courtesy of the Proprietors of the "Graphic", to illustrate this volume with Mr. Johnson's clever sketch, and for which I beg to tender them my sincere thanks.

JOHN ROBERTS (Telynor Cymru), an excellent harpist and Pennillion Singer, was born at Llanrhaidr, in the year 1816. Gipsy blood (of which he was proud) ran in his veins, and he could converse freely in the Romany and Gipsy language. He began life as a drummer in the 23<sup>rd</sup> Regiment (Welsh Fusiliers), in which regiment he remained nine-and-a-half years. After that he bought his discharge, and took up the study of music, and especially harp playing. He settled at Newtown, where he lived up to his death, a period of over 50 years, and was one of the first to introduce musical instruments into Newtown, which now possesses one of the finest bands in North Wales. He won many medals and prizes at Eisteddfodau for harp playing and Pennillion Singing, among others a prize harp at the Abergavenny Eisteddfod, 1842, the chief prize at the Abergavenny Eisteddfod 1848, and the prize harp at the Cardiff Eisteddfod, 1850. Lady Llanover and others also presented him with an ancient Welsh Harp, as a token of their esteem for his exertions in adhering to the national instrument of his country. Besides the harp, he was a skilful player on the violin and other instruments. He had a large family of 18 children, most of whom became like himself, players on stringed instruments. He and his nine sons often gave concerts together. On the occasion of the Queen's visit to Wales in 1889, he had the honour of giving a concert before Her Majesty at Palé, in which he and his talented family solely took part, the Queen expressing great pleasure with the performance. He also had the honour of playing before the Prince and Princess of Wales, the Empress of Austria, the Queen of Roumania, and other Royal personages. About a year before his death, when overtaken by the infirmities of age, he sent his old triple harp (believing he would not be able to play it again) full-strung, and having on its comb three medals, to his friend and patron, Mr. Nicholas Bennett, of Glanyrafon, for his acceptance. Mr. Bennett has had a recess built for it, where he has also placed a portrait of the old harper, done in oil, on an oak panel, playing on his favourite instrument. Mr. Roberts died after several months' illness on the 11<sup>th</sup> of May, 1894, aged 78 years. (From "Montgomeryshire Worthies", by Richard Williams, F. R. Hist. S.)

His Son, ALBERT (Pencerdd y Delyn Deir-res), is esteemed one of the best players on the triple-stringed Harp in the Principality. On his receiving the chief prize in the

Harp Contest at the Powis Eisteddfod of 1895, the conductor announced that that was the 19<sup>th</sup> prize that Albert Roberts had won on the Eisteddfod platform. He was born in 1858.

JOHN JONES (Idris Vychan) the well-known chief of the Pennillion Singers of his day, was born at Dolgellau, Merionethshire, in the year 1825, and was initiated into the mysteries of the art from childhood. His mother, and several of his relations on his mother's side, were known far and near to be skilful in the North Wales style of singing Pennillion to their favourite national instrument—the Harp. It is a well-known fact that an adept in this mode of singing must have his memory stored with several hundreds, if not thousands, of Pennillion, from which he has to make choice as the subject, or the tune played by the Harpist demands—some satirical, some jocular, some amorous, &c. Only a short time ago a Pennillion Singer told the writer of these lines—not in a boastful way—that he could sing upwards of 500 to the old Welsh Air “Pen Rhaw” alone, that he had done so on more than one occasion. There was no one better known throughout North and South Wales than Idris, who at one period of his life was invariably a winner as Pennillion Singer at the Eisteddfodau—in late years he was adjudicator at these national gatherings. In these rural usages, which are best preserved in the Northern part of the Principality, we have a pleasing glimpse of the innocent and refined fashion in which the Hen Gymry (the old Welsh) passed their long winter nights with harp and song. At the Rhuddlan Eisteddfod of 1850, a prize was awarded to Idris Vychan for his essay on “Pennillion Singing with the Harp”, and at the Chester Eisteddfod of 1866 he was awarded the prize medal for his “History and Antiquity of singing Pennillion with the Harp”. This was published by the Cymmrodorion Society in 1885, and is a standard work on the subject. He went up to London in the year 1851, where he remained for several years. From there he removed to Manchester, where he followed his trade as master shoemaker for the remaining part of his life, but never missed the gatherings of his countrymen, the last he attended being the London National Eisteddfod, August, 1887. He died suddenly on the 3<sup>rd</sup> day of the following November, in the 62<sup>nd</sup> year of his age.

JOHN WILLIAMS (Eos Môn), was born at Llanerchymedd, Anglesey, in the year 1808. He was a noted Pennillion Singer in his best days, having a good voice and an almost inexhaustible store of Pennillion ready for following the harp. Whatever tune the Harper played, he followed him with an englyn, cywydd, or awdl, with the same ease as he did with Pennillion of a more easy and simple construction. Amongst the numerous prizes he took were the following: Beaumaris in 1832; Llanerchymedd 1835; Aberffraw 1849, &c. He died at the last-named place in the 82<sup>nd</sup> year of his age.

His grandson (Wyr yr Eos), promises well to follow with success the footsteps of his grandsire, for we learn that at Wrexham in the Eisteddfod of 1878, he carried off a prize for Pennillion Singing with the harp when but 8 years old, and he has been successful since at the following Eisteddfodau:—Birkenhead, Liverpool, Carnarvon (twice), Menai Bridge, Llanerchymedd, Bangor, Rhyl, and several other places of less importance. He was born in 1870.

ROBERT OWEN (Eos Crwst), was born in the year 1816, at Llansannan, Denbighshire. From there he removed at an early age to Llanrwst, where he spent the remaining years of his life. He was possessed of a remarkable tenor voice, and had stored his retentive memory from childhood with a large number of Pennillion, which he sang in a very charming manner to the music of the Welsh Harp. He is said to have been a true representative of the North Wales style of singing with the Harp. He died at Llanrwst, on the 23<sup>rd</sup> day of February, 1881, in the 65<sup>th</sup> year of his age.

Mwyn yw iaith bronfraith ar bren—mewn adeg  
Mwyn ydyw'r fwyalchen;  
Mwynach bill mynych o ben  
Ein Eos Robin Owen.

—Robert Owen.

EDWARD JONES (Eos Ebrill) who was born at Llanrwst, Denbighshire, in the month of April, 1821, is still living, and until very lately worked at his trade as a nailor. In his best days he was a most formidable person to meet with as a competitor on the Eisteddfod platform in a Pennillion Singing Contest, and on several occasions came off victorious. He was within a shade of adding the Silver Harp Medal at the Caerwys Eisteddfod in 1886, to the trophies already in his possession. His style and manner of singing is of the true North Wales method.

ROBERT WILLIAMS (Eos y Berth), Pencerd d Cerdd Dant, was born at Llanllechyd, Carnarvonshire, in the year 1842, and is one of the ablest Pennillion Singers of the present day. His contests on the Eisteddfod platform have been numerous, and his victories many, amongst which may be named Bethesda, where he won the Silver Harp Medal value Fifteen Guineas; also medals at Caerwys, Llanrwst, Arwest Glan Geirionydd, Portmadoc, Llandudno, &c.

His Son (Ap Eos y Berth), who was born at Llanllechyd in 1870, took a prize value £5 at the London National Eisteddfod in 1887, and promises well to follow in the



footsteps of his father in this truly Welsh mode of singing with the harp of his country, on which too he is no ordinary player.

JAMES HUGHES (*Iago Pencerd*) was born in a cottage called *Ysgubor Gerig*, situate between *Trefriw* and *Llanrwst*, in the year 1827. He took lessons on the Welsh Harp when very young from the old Welsh Harpist, *Evan y Gorlan*, and ultimately became a ripe musician and an excellent performer on our national instrument—the Triple-Stringed Harp. He lived at different periods of his life at *Bethesda*, *Llanrwst*, *Conway*, and *Manchester*, where he died in 1880, in the 53<sup>rd</sup> year of his age. He was buried at *Trefriw*, his native parish.

THOMAS D. MORRIS, harpist, was born at *Ruthin*, *Denbighshire*, in the year 1827. About the year 1846 he removed to *Bangor* where he remained several years, and was in much request as a platform player on his favourite instrument—the Welsh Harp. He was generally known throughout North Wales as *Morris of Bangor*. In the year 1860 he published a folio volume of 22 pages, the title page of which is as follows: “A Selection of the most popular Welsh Airs for the harp or piano, including some never before published, by T. D. Morris, Harpist, who performed by express command before Her Majesty The Queen, Prince Albert and the Royal Family, the King of Portugal, &c., &c.” The volume contains 14 old Welsh Airs, two only of which appeared then for the first time in print. Mr. Morris gained the first prize at the triple-harp contest at the *Madoc Eisteddfod* of 1851, and also at the *Llangollen Eisteddfod* of 1858. On the death of his wife he removed to *Mold*, where he died June 20<sup>th</sup>, 1868.

JOHN ELIAS DAVIES (*Telynor y Gogledd*). This able harpist was born at *Bethesda*, *Carnarvonshire*, March 20<sup>th</sup>, 1847. He was placed at an early age under the tuition of Mr. James Hughes (*Iago Pencerd*) the harpist, of *Trefriw*, afterwards of Mr. T. D. Morris, *Bangor*, and subsequently of Mr. William Streather, *Philharmonic Hall*, *Liverpool*. He could play exceedingly well, and with equal facility on the Welsh and Pedal Harps. The following is a record of his victories at different *Eisteddfodau*:—*Llangollen* 1858, when he was but 12 years old; *Conway* 1861, the chief prize; *Carnarvon* 1862, the first prize upon the pedal harp; *Rhyl* 1863, the silver harp medal; *Llandudno* 1864, the first and second prize on the pedal harp; *Flint* 1867; *Llanerchymedd* 1871; *Borthaethwy*, *Harlech* and *Birkenhead* 1879, the chief prizes, &c., &c. Mr. Davies was a great favourite with the *Pennillion Singers* of the Principality, and with all who had the pleasure of listening to

his liquid touch on the strings of his favourite instrument—the Welsh Harp. He died January 25<sup>th</sup>, 1883, in the 36<sup>th</sup> year of his age, and was buried at Christ Church, Bethesda.

EDWARD DAVIES (Iolo Trefaldwyn) was born at Moel y Froches, near Llanfyllin, in the year 1819. In his early days he worked as miner at the Minera Mines; subsequently he lived a few years in Liverpool, and afterwards removed to Wrexham where he spent the remainder of his days chiefly employed as a book canvasser. It was while following this vocation that the writer of these lines became acquainted with him. On one occasion he called when Ceiriog, Idris Vychan and Taliesin o Eifion happened to be on a visit at Glanyrafon, and this genial meeting time can never efface from the memory of those who had the unspeakable pleasure of listening to the clever Pennillion Singing of the three well known bards, Idris Vychan, Taliesin o Eifion and Iolo Trefaldwyn, to the sweet strains of the harp. Ceiriog used to say that he neither before nor after heard Pennillion Singing that gave him so much pleasure as on that occasion. Iolo was a good musician, had a sweet voice, and often sang Pennillion to the accompaniment of the harp. He died at Wrexham on the 4<sup>th</sup> day of January, 1887, in the 68<sup>th</sup> year of his age, and was buried in the New Cemetery in that town. Alas that these four talented Bards are gone to their long rest—Taliesin o Eifion in 1876, and Iolo, Ceiriog and Idris in 1887.

ROBERT EVANS (Eos Mawddwy) was born on the 8<sup>th</sup> of October, 1822, at a small farm called Perth-y-Felin, situated in the beautiful and secluded valley of Cywarch, in the parish of Llanymawddwy, Merionethshire. He was the eldest son of Robert Evans and Gwen his wife. His grandfather was also named Robert Evans whose wife was Anne Pugh, sister of Cadwaladr Pugh, of Llanfachreth. The family tradition is that this Cadwaladr Pugh was an officer in the English Army, who served at the Battle of Belle-isle in 1761, and that he was the composer of the “Belle-isle March”. Be this as it may, Perthyfelin has been celebrated as the home of music and song for generations. Gwen, the mother of Robert Evans, the subject of this memoir, was noted for her Pennillion Singing, and nothing delighted her more than a houseful of players and dancers, which the uncommonly large kitchen at Perthyfelin was so suitable to accomodate, for such innocent and laudable amusement. These merry nights were as happy as they were frequent, and it was not unusual to see people from the remote parts of the parish, or even from neighbouring parishes, wending their way thither in the twilight to enjoy themselves in Pennillion Singing to the harp, and dancing. “Ac ond odid dyna’r fan y byddent dan y bore”, yn mwynhau eu hunain ynghwmni y Delyn, Canu Pennillion a’r ddawns. The Rev John Williams (Ab Ithel) during his incumbency in the parish, and Glasynys, who served some time with him as a lay assistant,

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were constant visitors at Perthyfelin. The latter in a well-written article in *Cymru Fu* (page 397), "Noson yn yr Hafod", gives a graphic description of this rustic but far-famed abode of music, and its fairy-like amusements. The "Perthyfelin Choir" is, and has been for a very great number of years, well-known throughout North Wales. All the family are musicians and Pennillion Singers—"Pawb a'i benill yn ei gwrs", but the chief of them was the subject of this brief memoir, who could with ease read music at first sight, and was also a good instrumentalist. He composed several short pieces of music, but excelled as a Pennillion Singer with the harp. He graduated at the Dinas Mawddwy Eisteddfod of 1855 (after a hard contest in Pennillion Singing with several well-known singers) as Eos Mawddwy; Gwalchmai and Ab Ithel officiating. After his marriage he removed to Penrhyn Farm, in the same neighbourhood, and several years later to a farm called Troedyfoel, where he died November 6<sup>th</sup>, 1885. He was buried at Llanymawddwy on the 9<sup>th</sup> of the same month. There are several of his musical compositions in MS. one only of which has been published, namely, a song and chorus "Hiraeth Bardd am ei Wlad".

DAVID JONES (Eos Mai) was born on the first day of April, 1839, at a place called Pen-y-ffriddoedd, in the parish of Pentir, near Bangor. He possessed a sparkling wit, a ready turn of mind, and a quick ear, and was not a mean poet. His chief delight was singing Pennillion with the harp, and he was generally admitted by those able to judge, to be amongst the best of Pennillion Singers some 20 or 30 years ago, being frequently engaged in that capacity by the Eisteddfodic Committees of that period. He died at Festiniog in January, 1888, and was buried in Festiniog Churchyard.

N. B.



## CÂN DAN BARED — The Serenade

**PIANO.** *Andante.*

## GWREIDDYN Y PREN FFAWYDD — The Fir Tree Log

*Moderato.*

## MORFA'R FRENHINES — The Queen's Marsh

*Larghetto.*

## HAFREN – The Severn

Andante.

Handwritten musical score for 'HAFREN – The Severn'. The piece is in 2/4 time, marked 'Andante.'. It consists of four systems of piano accompaniment. The first system has 8 measures, the second 8 measures, the third 8 measures, and the fourth 8 measures. The key signature is two sharps (F# and C#). The notation includes various chords, arpeggios, and melodic lines in both the treble and bass staves.

## HELYGEN Y DYFFRYN – The Willow of the Valley

Andante.

Fine.

D.C.

Handwritten musical score for 'HELYGEN Y DYFFRYN – The Willow of the Valley'. The piece is in 2/4 time, marked 'Andante.'. It consists of a single system of piano accompaniment with 12 measures. The key signature is two sharps (F# and C#). The notation includes various chords, arpeggios, and melodic lines in both the treble and bass staves. The piece concludes with a double bar line and the word 'Fine.' above the staff. A 'D.C.' (Da Capo) instruction is written below the staff at the end of the piece.

## CARU YN Y COED – Courting in the Wood

Moderato.

Handwritten musical score for 'CARU YN Y COED – Courting in the Wood'. The piece is in 2/4 time, marked 'Moderato.'. It consists of two systems of piano accompaniment. The first system has 8 measures, and the second system has 8 measures. The key signature is two flats (Bb and Eb). The notation includes various chords, arpeggios, and melodic lines in both the treble and bass staves.



## FY NGWELY PLU — My Feather Bed

*Allegretto.*

Two systems of piano accompaniment for the piece 'FY NGWELY PLU — My Feather Bed'. The first system is in 6/8 time, featuring a treble and bass staff with a key signature of two flats. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. The second system continues the piece, showing more complex chordal textures in the treble staff and a more active bass line.

## Y GELYNEN — The Holly

*Moderato.*

Two systems of piano accompaniment for the piece 'Y GELYNEN — The Holly'. The first system is in 4/4 time, with a treble and bass staff in a key signature of one sharp. The treble staff features a melody of eighth and sixteenth notes, while the bass staff has a simple accompaniment of quarter notes. The second system continues the piece, showing more complex chordal textures in the treble staff and a more active bass line.

## BRYNIAU'R WERDDON(1) — The Hills of Ireland

*Allegretto con moto.*

Two systems of piano accompaniment for the piece 'BRYNIAU'R WERDDON(1) — The Hills of Ireland'. The first system is in 6/8 time, with a treble and bass staff in a key signature of two flats. The treble staff features a melody of eighth and sixteenth notes, while the bass staff has a simple accompaniment of quarter notes. The second system continues the piece, showing more complex chordal textures in the treble staff and a more active bass line.



## YR ADERYN (1) - The Bird(1)

Andante.

## CÂN TAIR-SÎR-AR-DDEG CYMRU - The Song of the Thirteen Welsh Counties

Moderato.

## FFARWEL NED PUW (1) - Ned Pugh's Farewell (1)

Larghetto.

## RHUBAN FY MORFUDD — My Morfudd's Ribbon

Moderato.

Musical score for 'RHUBAN FY MORFUDD' in 2/4 time, key of D major. The piece is marked 'Moderato.' and consists of three systems of piano accompaniment. The first system has 7 measures, the second 7 measures, and the third 7 measures. The third system ends with a 'D.C.' (Da Capo) instruction. The final measure of the third system is marked 'Fine.'.

## YR ADERYN (2) — The Bird (2)

Andante.

Musical score for 'YR ADERYN (2)' in 4/4 time, key of D major. The piece is marked 'Andante.' and consists of three systems of piano accompaniment. The first system has 7 measures, the second 7 measures, and the third 7 measures. The third system ends with a double bar line.

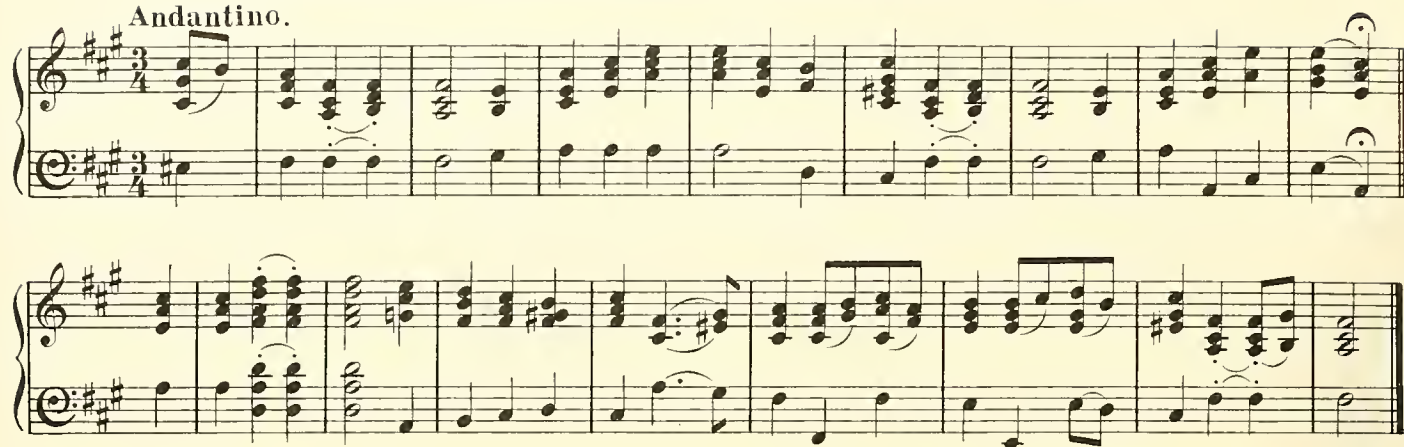
## Y FEDLE FAWR — The Great Medley

Andante.

Musical score for 'Y FEDLE FAWR' in 4/4 time, key of D major. The piece is marked 'Andante.' and consists of two systems of piano accompaniment. The first system has 7 measures, and the second system has 7 measures. The second system ends with a double bar line. Trills (tr) are indicated above the final notes of the first and second systems.



## HOFFDER LEWIS HOPKIN — Lewis Hopkin's Delight

*Andantino.*

## HIRAETH CYMRO AM EI WLÂD — The Welshman's longing for his country

*Moderato.*

## DYDD TRWY'R DELLT — Dawn through the Wattles

*Andante moderato.*



## MARGED FWYN UCH IFAN — Gentle Margaret the Daughter of Evan

*Andante.*

Three systems of piano accompaniment for the piece 'Marged Fwyn Uch Ifan'. The music is in 3/4 time and D major. The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The music features a variety of chords and melodic lines, with some passages marked by slurs and ties.

## TROS YR AFON — Over the River

*Allegro moderato.*

Four systems of piano accompaniment for the piece 'Tros Yr Afon'. The music is in 4/4 time and D major. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The music features a variety of chords and melodic lines, with some passages marked by slurs and ties.

## AP TRICET AP SHÔN — The Son of Tricket Son of Shôn

*Allegro.*

## PANT Y PISTYLL — The Waterspring Hollow

*Moderato.*

## FY NOLI (1) — My Dolly (1)

*Larghetto.*



ALAWO FY NGWLAD  
FY NOLI (2) – My Dolly(2)

9

*Andante.*

*Cantabile.*      HIR OES I FAIR – Long Life to Mary

*Moderato.*      HUFEN MELYN – Yellow Cream



## Y CREIGIAU MAWR — The Big Rocks

*Allegro moderato.*

Three systems of piano accompaniment for 'Y CREIGIAU MAWR'. The music is in 2/4 time with a key signature of one sharp (F#). The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The melody is primarily in the right hand, featuring chords and eighth-note patterns, while the left hand provides a steady bass line with eighth and sixteenth notes.

## RHEDIAD I'R ODYN — The Run to the Kiln

*Allegretto.*

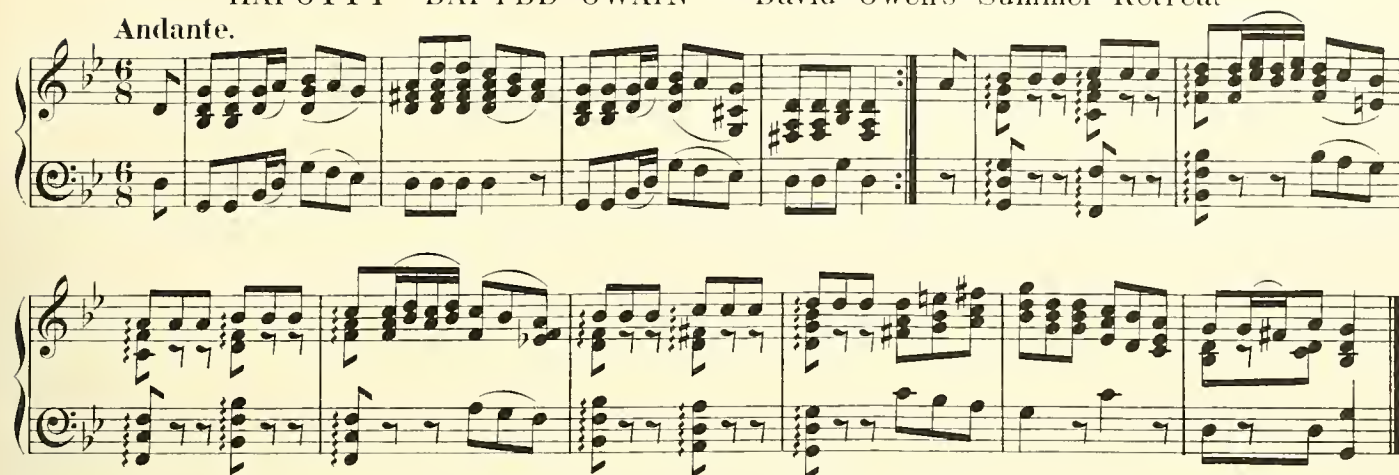
Two systems of piano accompaniment for 'RHEDIAD I'R ODYN'. The music is in 6/8 time with a key signature of one sharp (F#). The first system consists of two staves. The second system also consists of two staves. The melody is in the right hand, featuring chords and eighth-note patterns, while the left hand provides a steady bass line with eighth and sixteenth notes.

## MWYNEN MERTHYR — The Gentle Lass of Merthyr

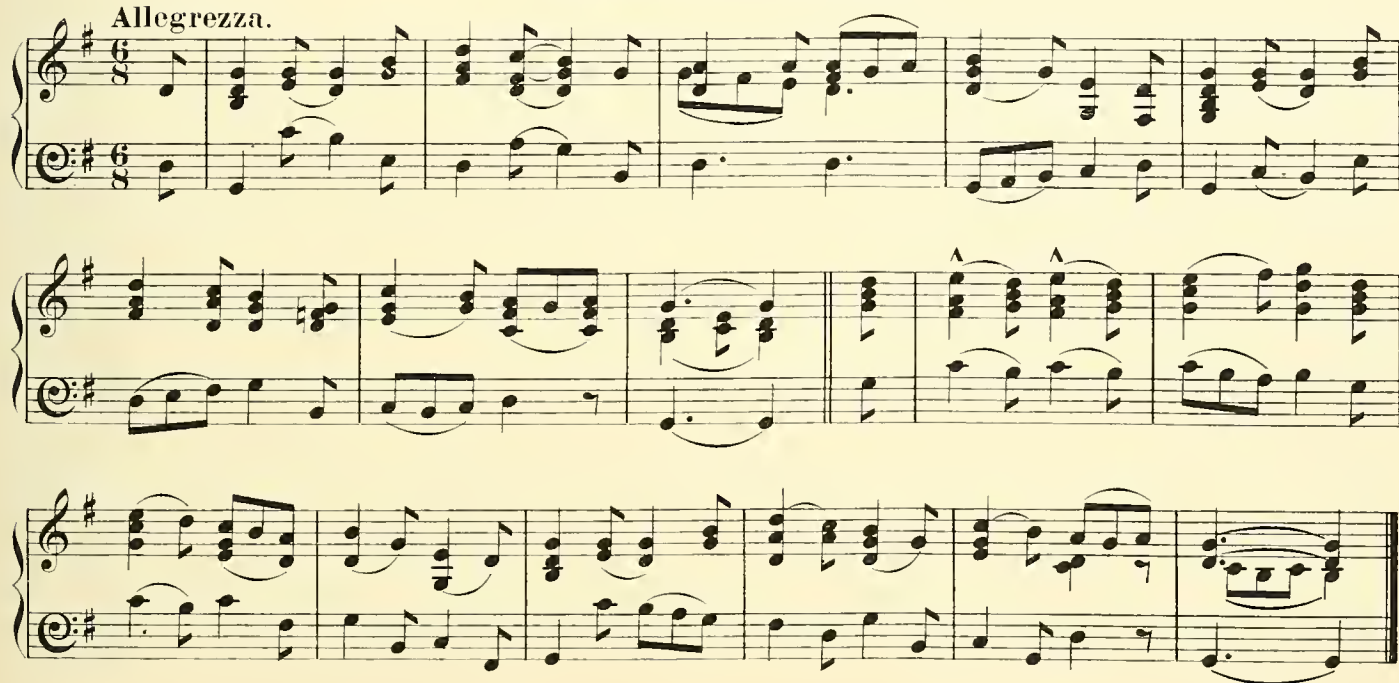
*Andante non troppo.*

Two systems of piano accompaniment for 'MWYNEN MERTHYR'. The music is in 4/4 time with a key signature of one sharp (F#). The first system consists of two staves. The second system also consists of two staves. The melody is in the right hand, featuring chords and eighth-note patterns, while the left hand provides a steady bass line with eighth and sixteenth notes.

## HAFOTTY DAFYDD OWAIN — David Owen's Summer Retreat

*Andante.*

## GLANDYFI — Glandovey

*Allegrezza.*

## HOFFDER — Fondness

*Largo.*



## GALAR GWŶR FFRAINC — The Grief of the Men of France

*Allegretto.*

*Fine* *D. C.*  
*Attacca*

## TWLL YN Y TÔ — A Hole in the Roof

*Moderato.*

*Fine* *D. C.*  
*Attacca*

## NÔS FAWRTH — Tuesday Night

*Allegro moderato.*

*Fine* *D. C.*  
*Attacca*

## NÔS SADWRN Y GWEITHIWR — The Labourer's Saturday Night

*Allegro maestoso.*

*Fine* *D. C.*  
*Attacca*





## HOFFDER GWENLLIAN — Gwenllian's Delight

*Andante.*

## HOFFDER MARTHA — Martha's Delight

*Andantino legato.*

The musical score for 'Martha's Delight' is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody in the right hand is characterized by eighth-note patterns and chords, while the left hand provides a steady accompaniment of eighth notes. The subsequent systems continue this melodic and harmonic development, with the right hand often featuring more complex chordal textures and the left hand maintaining a consistent rhythmic foundation. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

## CAINC NED IFAN — Ned Evan's Strain

*Allegretto.*

The musical score for 'Ned Evan's Strain' is written for piano in 6/8 time. It consists of three systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody in the right hand is characterized by eighth-note patterns and chords, while the left hand provides a steady accompaniment of eighth notes. The subsequent systems continue this melodic and harmonic development, with the right hand often featuring more complex chordal textures and the left hand maintaining a consistent rhythmic foundation. The piece concludes with a final chord in the right hand and a sustained note in the left hand.



## NÿTH Y GÔG (1) — The Cuckoo's Nest (1)

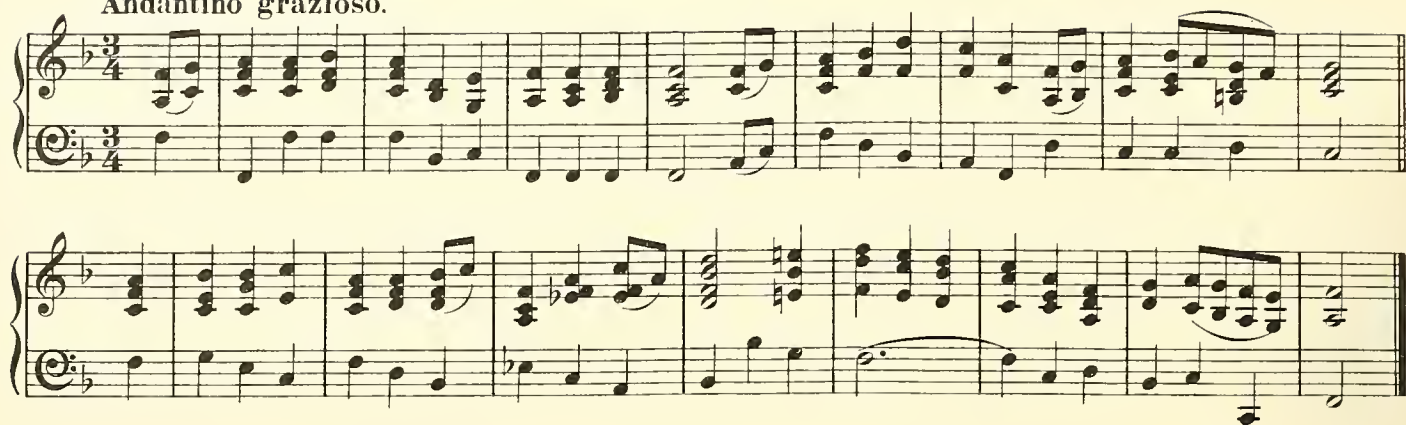
*Allegro moderato.*

## MI ROES FY MRYD MEWN PARCH — I set my fancy high

*Moderato.*



## MAWL Y GÔF DŨ — The Blacksmith's Praise

*Andantino grazioso.*

## CARIAD-GÂN Y SGUTHAN — The Wooing Song of the Ring-Dove

*Allegrezza.*

## Y TELYNOR CYMREIG — The Welsh Harper

*Andantino.*

## BLODAU'R FFAIR — The Flower of the Fair

*Allegretto.*

## YMDAITH YR HËN GYMRY — The March of the Old Welsh.

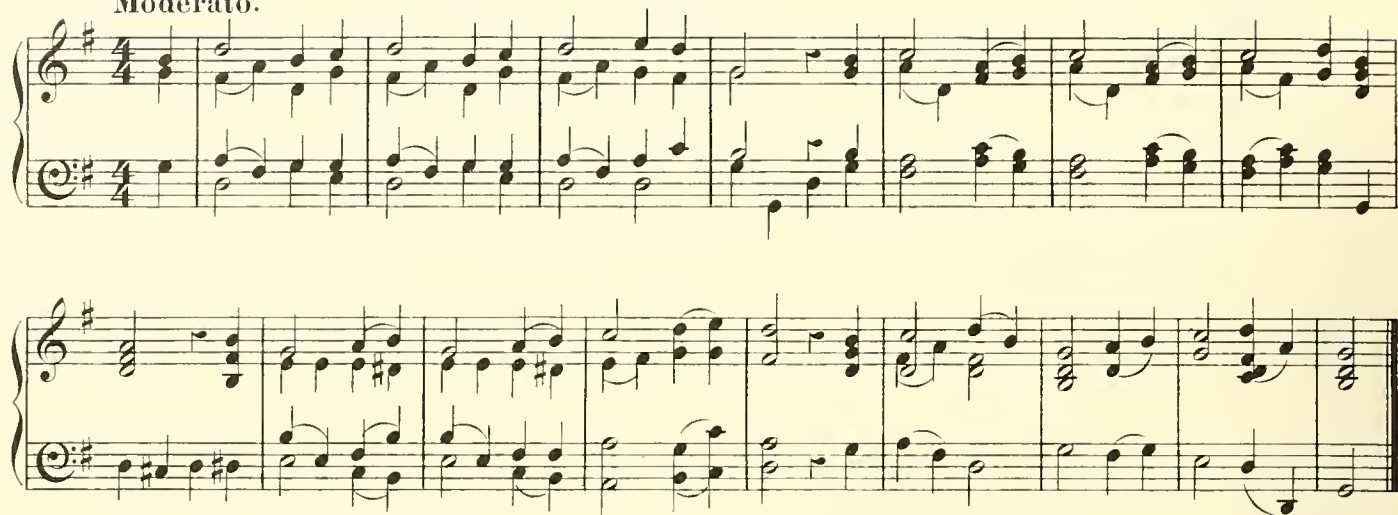
*Maestoso*

## YMDAITH GWÛR TREFALDWYN(1) — The March of the Men of Montgomery(1)

*Marziale con maestà.*



## CRÊF ADEN COLOMEN – The Strong Wing of a Dove

*Moderato.*

## Y CARIAD - LANC – The Young Lover

*Allegretto.*

## HÊN GEFFYL SHÔN PIRS – Shôn Pierce's Old Nag

*Moderato.*



## GALAR Y FFRANCOD — The Frenchmen's Grief

*Allegretto.*

## CERIDWEN — Ceridwen

*Grazioso.*

## HOFFDER HYWEL SELE — Howell Sele's Delight

*Moderato.*

## CROESAW'R WENYNEN — The Bee's Welcome

Allegro moderato.

Allegro moderato.

The musical score for 'CROESAW'R WENYNEN — The Bee's Welcome' is written for piano in 2/4 time. It consists of three systems of music. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and chords. The key signature has one sharp (F#), and the tempo is marked 'Allegro moderato'.

## Y TWMPATHAU — The Mounds

Moderato.

Moderato.

The musical score for 'Y TWMPATHAU — The Mounds' is written for piano in 2/4 time. It consists of two systems of music. The first system has 8 measures, and the second has 8 measures. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and chords. The key signature has two flats (Bb and Eb), and the tempo is marked 'Moderato'.

## TRAMP O DRE — A tramp from home

Larghetto.

Larghetto.

The musical score for 'TRAMP O DRE — A tramp from home' is written for piano in 4/4 time. It consists of two systems of music. The first system has 8 measures, and the second has 8 measures. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and chords. The key signature has two flats (Bb and Eb), and the tempo is marked 'Larghetto'.



## ALLWEDD Y MELINYDD — The Miller's Key

Moderato.



## AMOR ALIS — Amaryllis

Grazioso.



## CARIAD NEWYDD — The New Love

Moderato.





## MWYNEN MERCH — The Maiden's Melody

*Moderato.*

## CEFN Y RHÔS — Cefn y Rhôs

*Allegro moderato.*

## DIFYRWCH BLEDDYN AB CYNFYN — Bleddyn ab Cynfyn's Delight

*Allegretto.*

## DIFYRWCH WILLIAM PHYLIP – William Philip's Delight

*Maestoso.*

## DIFYRWCH Y BRENIN ARTHUR – King Arthur's Delight

*Moderato.*
*Fine.**D. C. attacca.*

## DIFYRWCH CASWALLON – Caswallon's Delight

*Moderato.*

## PÊRGWM – Pergwm

*Allegro moderato.*
*Fine.**D. C.*



## Y CRWTH HALEN — The Salt Box

*Moderato.*

This musical score is for the piece 'Y CRWTH HALEN — The Salt Box'. It is written in 4/4 time and marked 'Moderato.' The key signature has one flat (B-flat). The score consists of three systems of piano accompaniment, each with a treble and bass staff. The first system features a steady eighth-note accompaniment in the bass and chords in the treble. The second system introduces a more complex treble melody with eighth and sixteenth notes, while the bass continues with a steady accompaniment. The third system concludes with a final chordal texture.

## MENTRA GWEN — Venture Gwen

*Moderato.*

This musical score is for the piece 'MENTRA GWEN — Venture Gwen'. It is written in 3/4 time and marked 'Moderato.' The key signature has two flats (B-flat and E-flat). The score consists of three systems of piano accompaniment, each with a treble and bass staff. The first system features a steady eighth-note accompaniment in the bass and chords in the treble. The second system introduces a more complex treble melody with eighth and sixteenth notes, while the bass continues with a steady accompaniment. The third system concludes with a final chordal texture.

## Y FWYN GOLOMEN — The Gentle Dove

*Moderato.*

This musical score is for the piece 'Y FWYN GOLOMEN — The Gentle Dove'. It is written in 3/4 time and marked 'Moderato.' The key signature has two sharps (F-sharp and C-sharp). The score consists of three systems of piano accompaniment, each with a treble and bass staff. The first system features a steady eighth-note accompaniment in the bass and chords in the treble. The second system introduces a more complex treble melody with eighth and sixteenth notes, while the bass continues with a steady accompaniment. The third system concludes with a final chordal texture.



## BALACLAFA — Balaclava

*Allegretto comodo.*

## Y GOELCERTH — The Bonfire

*Allegro moderato.*

## Y TWYN EITHIN — The Gorse Bush

*Moderato.*

Allegretto.

## Y DDÂS WAIR — The Haystack



Moderato.

## HÎN DEG (1) — Fair Weather (1)



Fine.

D.C.  
Attacca

Andante.

## HÎN DEG (2) — Fair Weather (2)



Allegro moderato.

## HÎR OES I FARI — Long Life to Mary





Andantino.

## Y DYN IEUANC — The Young Man



Allegro moderato.

## GLAN-DÂR — Glan-Dare



Allegretto.

## Y CARU AR DDYDD SUL — The Courting on Sunday





A EI DI'R DERYN DU?(1) — Blackbird wilt thou go?(1)

*Andante grazioso.*

Two systems of piano accompaniment for the first piece. The first system consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a 6/8 time signature. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the piece with similar notation, ending with a double bar line.

A EI DI'R DERYN DU (2) — Blackbird, wilt thou go?(2)

*Andante comodo.*

Two systems of piano accompaniment for the second piece. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the right hand, featuring quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the piece with similar notation, ending with a double bar line.

*Lento.*

Y SCER — The Sker

A single system of piano accompaniment for the third piece. It consists of two staves (treble and bass clef) with a key signature of one flat (Bb) and a 2/4 time signature. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece ends with a double bar line.

## Y GŴR DEALLUS — The Intelligent Man

*Andante moderato.*

Musical score for 'Y GŴR DEALLUS' in 6/8 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system has 8 measures, and the second system has 8 measures. The melody is primarily in the right hand, with chords and single notes in the left hand. The second system ends with a double bar line and a repeat sign. Below the second system, there are four measures of a single-note bass line, each marked with a 'Ped.' (pedal) and an asterisk (\*).

## Y FERCH O FYDRIM — The Lass of Mydrim

*Lento.*

Musical score for 'Y FERCH O FYDRIM' in 3/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system has 8 measures, and the second system has 8 measures. The melody is primarily in the right hand, with chords and single notes in the left hand. The second system ends with a double bar line and a repeat sign.

## O PWY AM PRIODA I? — O! who will marry me?

*Moderato.*

Musical score for 'O PWY AM PRIODA I?' in 6/8 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system has 8 measures, and the second system has 8 measures. The melody is primarily in the right hand, with chords and single notes in the left hand. The second system ends with a double bar line and a repeat sign.



## GALAR Y FRENHINES — The Queen's Lament

*Andante legato.*

Three systems of piano accompaniment for 'The Queen's Lament'. The music is in G major (one sharp) and 3/4 time. The first system consists of 8 measures. The second system consists of 8 measures. The third system consists of 8 measures, ending with a double bar line. The notation features a mix of chords and moving lines in both the treble and bass staves, with a legato feel indicated by the tempo marking.

## CASTELL RHÔS-Y-LLAN — Rhôs-y-Llan Castle

*Lento moderato.*

Four systems of piano accompaniment for 'Rhôs-y-Llan Castle'. The music is in G major (one sharp) and 4/4 time. The first system consists of 8 measures. The second system consists of 8 measures. The third system consists of 8 measures. The fourth system consists of 8 measures, ending with a double bar line. The notation includes various chordal textures and melodic fragments, with a moderate tempo indicated by the 'Lento moderato' marking.



TŷB Y TYWYSOG RUPERT — Prince Rupert's Whim  
*Allegro comodo.*

Three systems of piano accompaniment for 'TŷB Y TYWYSOG RUPERT'. The first system is in 3/4 time, key of D major, featuring a melody in the right hand and a bass line in the left hand. The second system continues the melody with more complex chordal textures. The third system concludes the piece with a final cadence.

*Moderato.* DIC SHÔN DAFYDD — Dick John David

Two systems of piano accompaniment for 'DIC SHÔN DAFYDD'. The first system is in 2/4 time, key of B-flat major, with a steady eighth-note bass line and a melody in the right hand. The second system continues the piece with similar rhythmic patterns.

*Allegro con spirito.* CHWÈCH O'R GLOCH — Six o'clock

Three systems of piano accompaniment for 'CHWÈCH O'R GLOCH'. The first system is in 6/8 time, key of D major, featuring a lively melody in the right hand and a bass line in the left hand. The second system continues the melody with more complex chordal textures. The third system concludes the piece with a final cadence.

*Andante moderato.* PWRS Y CYBYDD — The Miser's Purse



*Moderato.* CEILIOG Y GRUG — The Cock of the Heath





MI RODDAIS FY FFANSI MOR BELL — I placed my fancy so far  
*Moderato.*

Three systems of piano accompaniment for the piece 'MI RODDAIS FY FFANSI MOR BELL'. The music is in 3/4 time, key of B-flat major, and marked 'Moderato'. The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves, with the right-hand staff featuring a triplet of eighth notes in the final measure.

ABERDULAIS — Aberdulais

*Andantino.*

Two systems of piano accompaniment for the piece 'ABERDULAIS'. The music is in 2/4 time, key of B-flat major, and marked 'Andantino'. The first system consists of two staves. The second system consists of two staves, with the right-hand staff featuring a triplet of eighth notes in the final measure.

PEGI WILLIAMS — Peggy Williams

*Lento.*

Two systems of piano accompaniment for the piece 'PEGI WILLIAMS'. The music is in 2/4 time, key of B-flat major, and marked 'Lento'. The first system consists of two staves. The second system consists of two staves, with the right-hand staff featuring a triplet of eighth notes in the final measure.

## CASTELL MORLAIS - Morlais Castle

*Larghetto.*

## LLWYN-ON FACH - Little Ashgrove

*Allegro moderato.**D. C.**Moderato.*

## CYNWCH - Arise

*D. C.*



## Y GADER - The Chair

*Allegro moderato.*

## CALENIG - New Year's Gift

*Larghetto.*

## ROBIN MEIRION - Robin of Merioneth

*Allegretto moderato.*

## GENETHIG GLYN HAFREN — The Maid of Severn Vale

Andante legato.

Three systems of piano accompaniment for 'The Maid of Severn Vale'. The music is in 2/4 time, key of B-flat major, and marked 'Andante legato.' The notation features flowing sixteenth and thirty-second note patterns in both hands, with some chords and rests in the right hand.

## Y BACHGEN MAIN — The Slender Boy

Moderato.

One system of piano accompaniment for 'The Slender Boy'. The music is in 3/4 time, key of D major, and marked 'Moderato.' The notation features a steady eighth-note accompaniment in the left hand and chords and eighth-note patterns in the right hand. The system ends with a 'Fine.' marking and a 'D. C.' (Da Capo) instruction.

## YR ËOS — The Nightingale

Moderato.

Three systems of piano accompaniment for 'The Nightingale'. The music is in 2/4 time, key of B-flat major, and marked 'Moderato.' The notation features a steady eighth-note accompaniment in the left hand and chords and eighth-note patterns in the right hand, with some melodic lines in the right hand.



## RHYWBETH ARALL I'W WNEUTHUR - Something else to do

*Moderato.*

Handwritten musical score for the piece "RHYWBETH ARALL I'W WNEUTHUR". The score is written for piano in 2/4 time, marked "Moderato.". It consists of four systems of two staves each. The key signature has two flats (B-flat and E-flat). The first system shows the beginning of the piece. The second system includes a triplet of eighth notes in the right hand. The third system also features a triplet of eighth notes in the right hand. The fourth system concludes the piece with a final chord and a repeat sign.

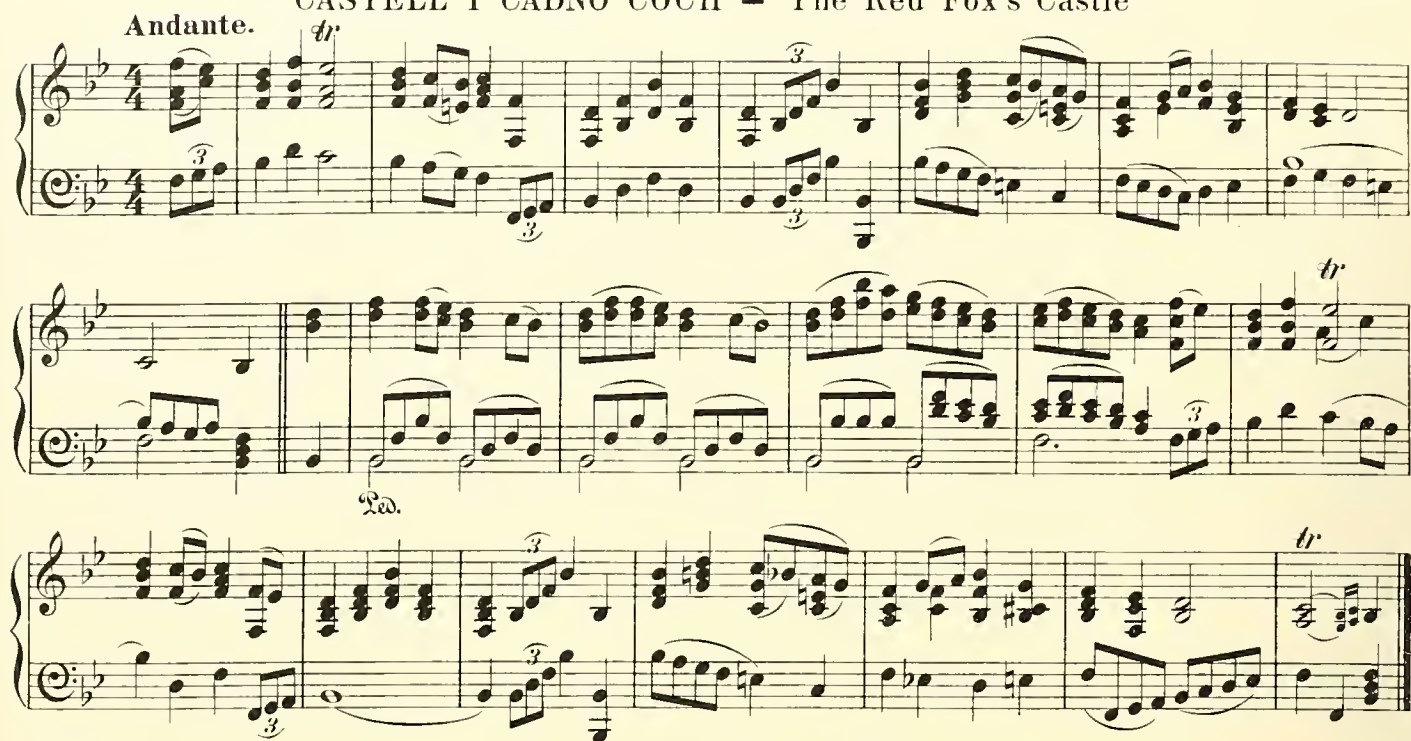
## IARLL MOIRA - The Earl of Moira

*Maestoso.*

Handwritten musical score for the piece "IARLL MOIRA". The score is written for piano in 2/4 time, marked "Maestoso.". It consists of three systems of two staves each. The key signature has two flats (B-flat and E-flat). The first system begins with a half note in the right hand. The second system features a half note in the right hand. The third system concludes the piece with a final chord and a repeat sign.

CASTELL Y CADNO CÔCH – The Red Fox's Castle

**Andante.**



TYCOCH CAERDYDD (PIB-DDAWNS) – The Red House of Cardiff (a pipe-dance)

**Andante maestoso.**



CLEGR YR WYDD – The Cackle of the Goose

Allegretto.





## FFARWEL Y CWMNI — The Company's Farewell

*Andante maestoso.*

Two systems of piano accompaniment for 'FFARWEL Y CWMNI'. The first system consists of two staves (treble and bass clef) with a 3/4 time signature. The melody is in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a steady accompaniment. The second system continues the piece, ending with a triplet of eighth notes in the treble staff.

## TYWYSOG Y FANEG — The Prince of the Gauntlet

*Allegro moderato.*

Two systems of piano accompaniment for 'TYWYSOG Y FANEG'. The first system consists of two staves (treble and bass clef) with a 3/4 time signature. The melody is in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a steady accompaniment. The second system continues the piece, ending with a triplet of eighth notes in the treble staff.

*Moderato.*

## Y PAWL HÂF — The May-Pole

Two systems of piano accompaniment for 'Y PAWL HÂF'. The first system consists of two staves (treble and bass clef) with a 2/4 time signature. The melody is in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a steady accompaniment. The second system continues the piece, ending with a triplet of eighth notes in the treble staff.

## TRYMDER (1) - Sadness (1)

*Moderato.*

Two systems of piano accompaniment for the first piece. The first system is in 4/4 time and consists of two staves. The second system continues the piece and ends with a double bar line. The music features a mix of chords and moving lines in both hands.

## TRYMDER (2) - Sadness (2)

*Moderato.*

Two systems of piano accompaniment for the second piece. The first system is in 3/4 time and consists of two staves. The second system continues the piece and ends with a double bar line. The music features a mix of chords and moving lines in both hands.

## TRYMDER (3) - Sadness (3)

*Allegretto moderato.*

Three systems of piano accompaniment for the third piece. The first system is in 6/8 time and consists of two staves. The second and third systems continue the piece and end with a double bar line. The music features a mix of chords and moving lines in both hands.



**Maestoso.****MÈL WEFUS (1) - Honied Lip (1)**

Maestoso. MÈL WEFUS (1) - Honied Lip (1)

This musical score is for a piece in 4/4 time, marked Maestoso. It consists of three systems of piano accompaniment. The first system has a treble and bass staff. The second system has a treble staff with a complex chordal texture and a bass staff with a more active line. The third system continues the piece with similar textures. The key signature has one flat (B-flat).

**Moderato.****MÈL WEFUS (2) - Honied Lip (2)**

Moderato. MÈL WEFUS (2) - Honied Lip (2)

This musical score is for a piece in 2/4 time, marked Moderato. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The second system has a treble staff with a complex chordal texture and a bass staff with a more active line. The key signature has one flat (B-flat).

**Larghetto.****CONSÈT OWAIN GLYNDWR - Owen Glyndwr's Fancy**

Larghetto. CONSÈT OWAIN GLYNDWR - Owen Glyndwr's Fancy

This musical score is for a piece in 3/4 time, marked Larghetto. It consists of three systems of piano accompaniment. The first system has a treble and bass staff. The second system has a treble staff with a complex chordal texture and a bass staff with a more active line. The third system continues the piece with similar textures. The key signature has two flats (B-flat and E-flat). The piece ends with a double bar line and a repeat sign.

## IANTO'R COED - Evan of the Wood

Allegro moderato.



## CONSÊT WILLIAM OWAIN, PENCRAIG - William Owen of Pencraig's Fancy

Larghetto.



## LLOER - GÂN - Moonlight Song

Moderato.

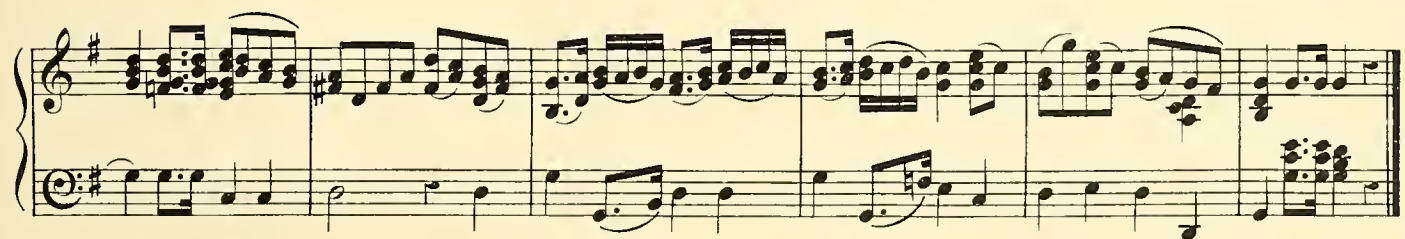




## CONSÈT GRIFFITH ROWLAND Y CRYTHOR — Griffith Rowland the Crowder's Fancy

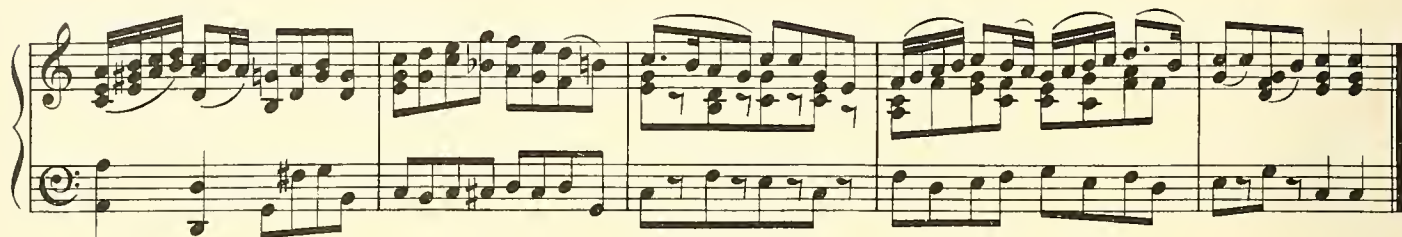
*Maestoso.*

## YMDAITH CAERFFILI — Caerphilly March

*Allegro marcia.*

## CODIAD YR HEDYDD MAWR — The great Rising of the Lark

Allegro.



## CWYMPIAD Y DAIL — The Fall of the Leaf

Larghetto.



## AFIAETH HIRAETHLYM — O longing pleasure

Allegretto.



## SUO - GÂN NELI MORGAN — Nellie Morgan's Lullaby

Allegretto.





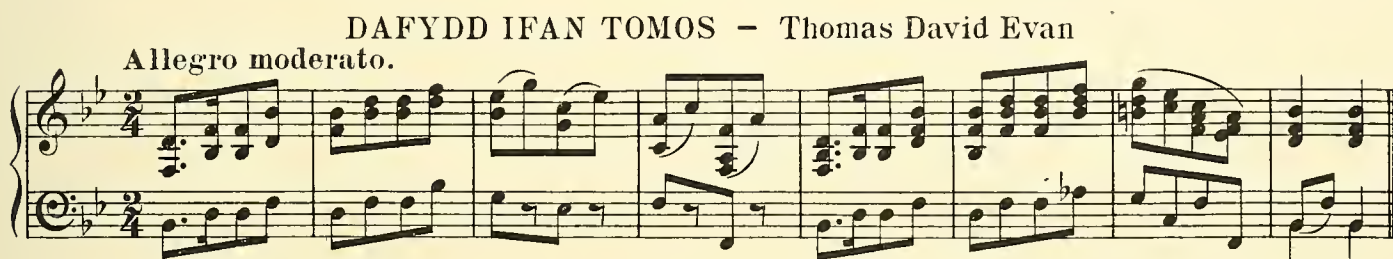
## LLANCIAU'R ERYRI — The Lads of Eryri

Moderato



## MWYNEN CYMRU — The Gentle Lass of Wales

Moderato



## DAFYDD IFAN TOMOS — Thomas David Evan

Allegro moderato.



## GWYN GALCH MORGANWG — The White Lime of Glamorgan

Allegretto.



## MWYN SUSANNA - Gentle Susannah

Andante.



## MAE GENYF DŶ NEWYDD I'W GODI - I have a new house to build

Moderato.



## MI FUM YN CARU LODES - I have been courting a lass

Moderato.



## YMDEITHDŌN GWYR Y BERMŌ - The March of the Men of Barmouth

Allegro moderato.



Fine.



D. C.



## Y GALON LAWEN — The Merry Heart

*Larghetto.*

Handwritten musical score for 'Y GALON LAWEN — The Merry Heart'. The tempo is marked 'Larghetto.' The music is in 4/4 time, with a key signature of one flat (B-flat). It consists of three systems of piano accompaniment, each with a treble and bass staff. The first system has a repeat sign at the beginning. The second system has a repeat sign at the end. The third system has a repeat sign at the end.

## NÎTH MEGAN — Margaret's Niece

*Andante.*

Handwritten musical score for 'NÎTH MEGAN — Margaret's Niece'. The tempo is marked 'Andante.' The music is in 3/4 time, with a key signature of one sharp (F-sharp). It consists of three systems of piano accompaniment, each with a treble and bass staff. The first system has a repeat sign at the end. The second system has a repeat sign at the end. The third system has a repeat sign at the end.

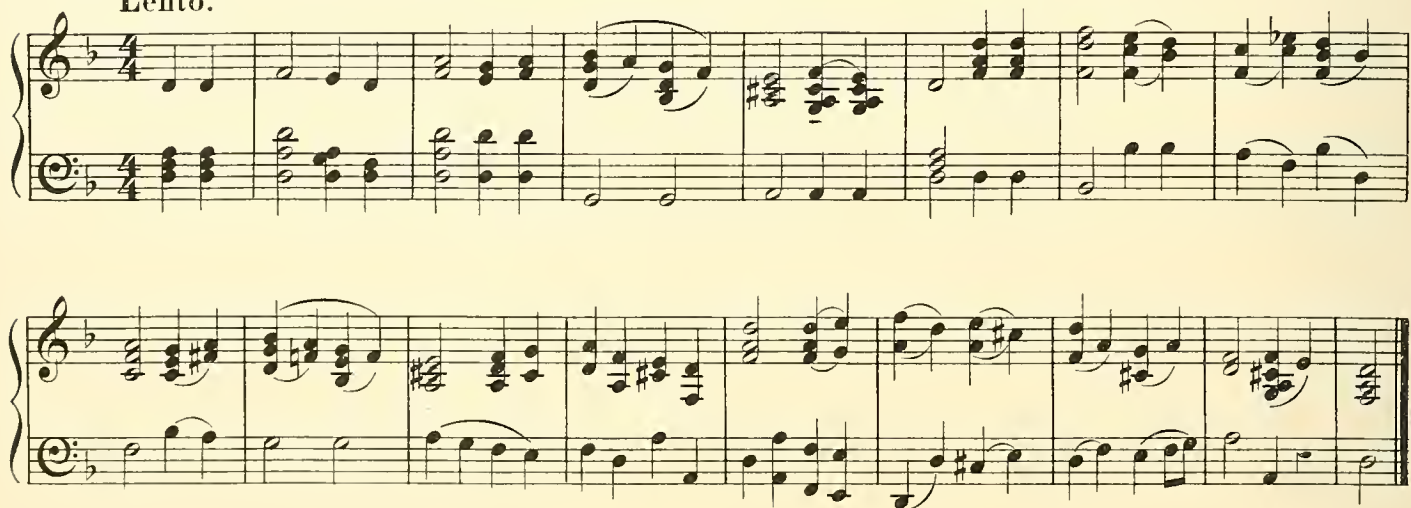
## GLASIAD Y DYDD — The Grey Morn of Day

Andante.



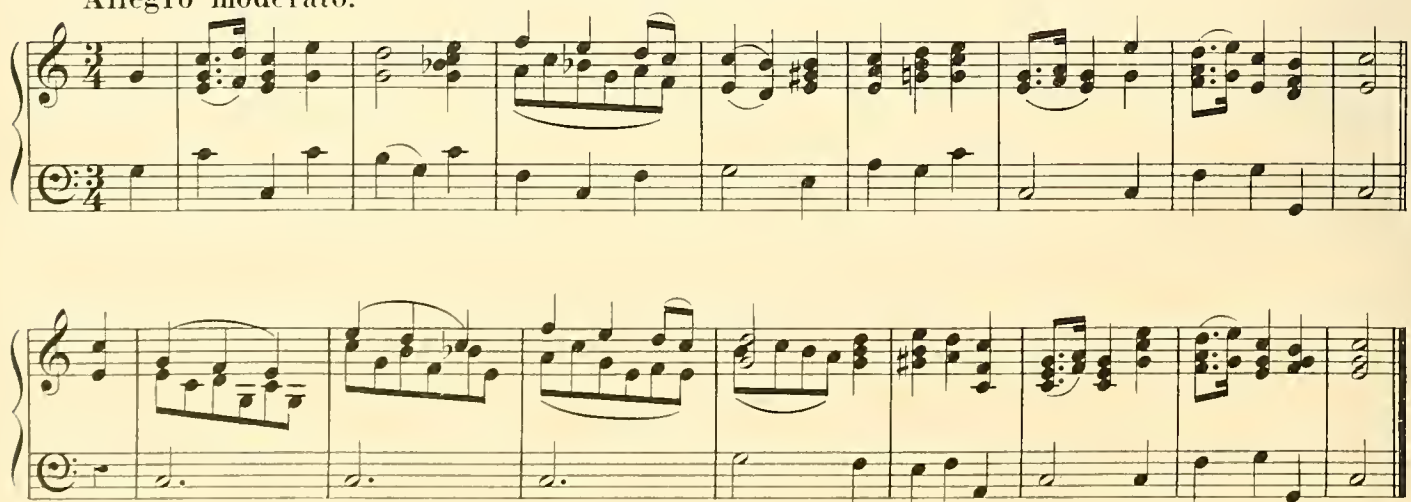
## Y FENYW FWYN — The Gentle Woman

Lento.



## Y WENYNEN — The Bee

Allegro moderato.





## GWENLLIAN – Gwenllïan

Andantino.



## Y GLASBREN – The Sapling

Moderato.



## Y FERCH FWYN – The Gentle Maid

Andante.



## Y TYRAU — The Towers

Larghetto.



## BREUDDWYD ARALL — Another Dream

Moderato.



## Y FEDWEN — The Birch Tree

Allegretto.





## LISA LÂN – Fair Eliza

Andante.



## BREUDDWYD Y WRÂCH – The Hag's Dream

Moderato..



## Y FIAREN – The Briar

Lento.



## Y MWDWL GWAIR – The Haycock

Allegretto.



*Allegretto.*

## YR UCHELWYDD – The Mistletoe

*Moderato.*

## DINIWEIDRWYDD – Innocence



## DIFYRWCH GWŶR MÔN – The Delight of the Men of Mona

*Allegro moderato.*

## DIFYRWCH GWŶR LLANGALLO – The Delight of the Men of Llangallo

*Allegretto.*



## DIFYRWCH GWŶR BANGOR – The Men of Bangor's Delight

*Moderato.*

*Con maesta.*

*all 8*

DIFYRWCH GWŶR Y NORTH<sup>(1)</sup> – The Delight of the Men of the North<sup>(1)</sup>

*Moderato.*

## TÔN FECHAN MEIFOD – The Small Ditty of Meifod

*Andantino grazioso.*

## DIFYRWCH GWŶR Y GOGLEDD(2) — The Delight of the Men of the North(2)

*Moderato.*

Two systems of piano accompaniment for the piece 'DIFYRWCH GWŶR Y GOGLEDD(2)'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment. The second system continues the piece, including a triplet of eighth notes in the treble staff.

## DIFYRWCH GWŶR COETTY — The Delight of the Men of Coity

*Allegro moderato.*

Three systems of piano accompaniment for the piece 'DIFYRWCH GWŶR COETTY'. The first system is in F# major, 4/4 time, with a melody in the treble staff and a rhythmic accompaniment in the bass staff. The second system continues the piece with similar melodic and harmonic patterns. The third system includes a triplet of eighth notes in the treble staff and concludes the piece with a final chord in the treble staff.



*Moderato.*

## Y MAB ADFFWYN — The Gentle Youth



## Y LLAN — The Church

*Maestoso.*

## MOLAWD Y BRÂG — The Praise of Malt

*Allegro moderato.*

## CANIAD CLŶCH – The Ringing of Bells

Allegro.



## BALEDWYR MERTHYR – Merthyr Ballad Singers

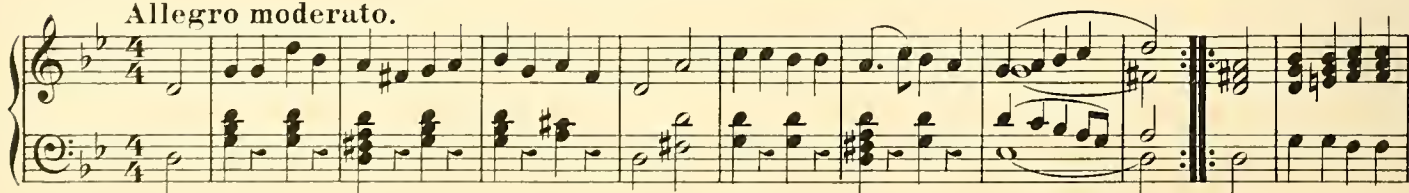
Moderato.

PEDWAR POST Y GWELY<sup>(1)</sup> – The four posts of the Bed<sup>(1)</sup>

Allegro.

YMDAITH GWŶR TREFALDWYN<sup>(2)</sup> – The March of the Men of Montgomery<sup>(2)</sup>

Allegro moderato.





GORYMDAITH LLANGOLLEN<sup>(1)</sup> — Llangollen March<sup>(1)</sup>

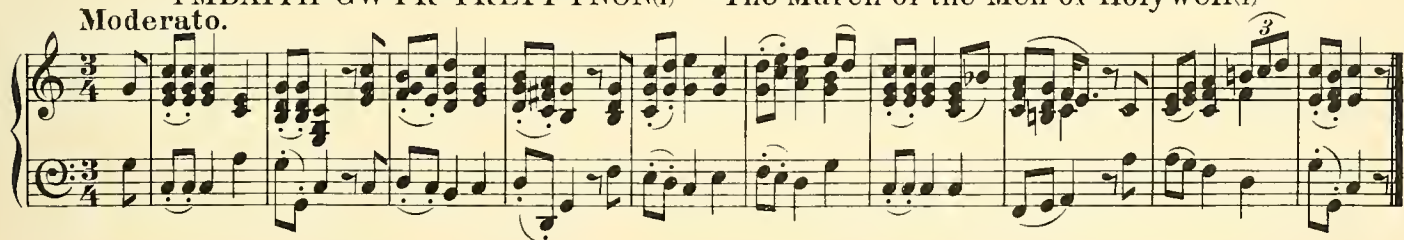
Andante.

GORYMDAITH GWŶR CYFARTHFA<sup>(1)</sup> — The Men of Cyfarthfa's March<sup>(1)</sup>

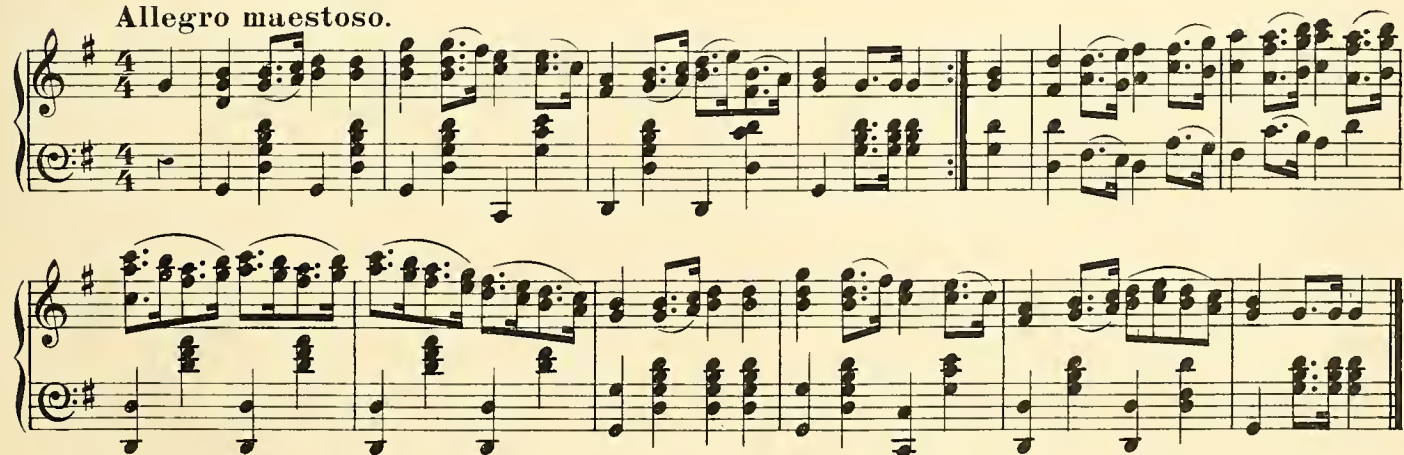
Allegro.

YMDAITH GWŶR TREFFYNON<sup>(1)</sup> — The March of the Men of Holywell<sup>(1)</sup>

Moderato.

YMDAITH GWŶR TREFFYNON<sup>(2)</sup> — The March of the Men of Holywell<sup>(2)</sup>

Allegro maestoso.



GORYMDAITH LLANGOLLEN(2)—Llangollen March(2)

*Allegro.*



GORYMDAITH GWŶR CYFARTHFA(2) — The Men of Cyfarthfa's March(2)

*Alla marcia.*



HOBED O HOELION — A Box of Nails

*Andante.*





## HOBED O HILION — A Box of Fragments

Andantino.



## Y GLÔCH ALAR — The Tolling Bell

Allegretto non troppo.



## NADOLIG — Christmas

Allegro moderato.



## NÔS LUN — Monday Night

Moderato.



## DEG O'R GLÔCH — Ten o'clock

Moderato.



## SUSAN A WILLIAM — Susan and William

Larghetto.





## LLANCIAU Y DYFFRYN — The Lads of the Valley

*Lento.*

## GWEN LYGAD-DDU — Black-eyed Gwen

*Moderato.*

## TRE CYDWELI — The Town of Kidwelly

*Larghetto.*

## EHED Y DERYN DU — Fly thou Blackbird

*Andante.*

## Y PREN CELYNEN — The Holly Tree

Moderato.



## NÝTH Y GÔG(2)—The Cuckoo's Nest(2)

Andante con moto.



## YR HÈN DÒN GAM — The Old Crooked Tune

Animato.





## DIFYRWCH WIL O'R GRAWERTH — The Delight of Will of Grawerth

Moderato.

## TÔN Y CEILIOG DU — The Black-Cock's Melody

Andante.

## CYFFYLOGYN Y COED — The Woodcock

*Allegretto scherzando.**Moderato.**Legato.*

## YN MHEN CAN MLYNEDD — One Hundred Years Hence

*Moderato.*

## DAWNS Y GLOCSSEN — The Clog Dance

*Allegro con spirito.*



## Y TEILIWR — The Tailor.

*Allegretto non troppo.*

## MALLDOD DOLGELLAU — The Gallantries of Dolgelley

*Moderato.*

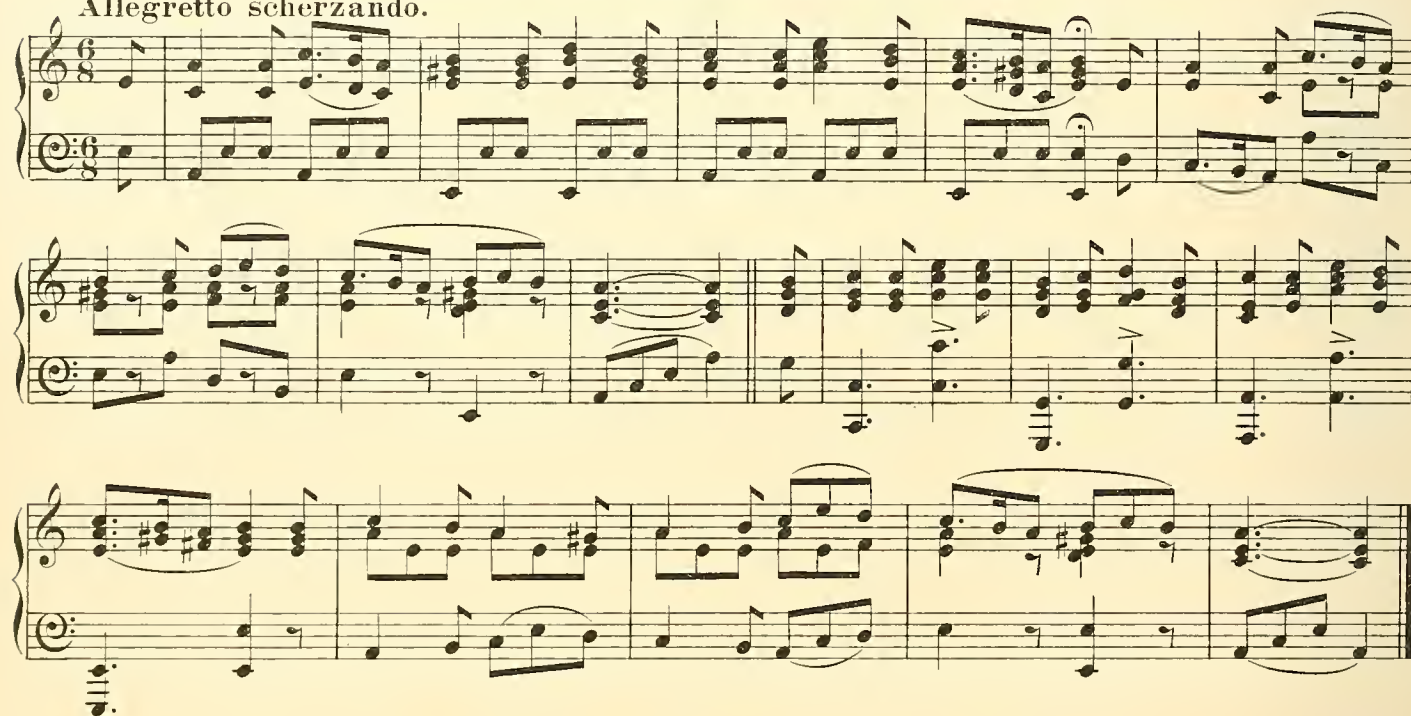
## CAERDROIA(t) — Troy(t)

*Con anima.*

## HÎR OES I DDAFYDD — Long Life to David

*Andantino.*

## LLYGOD YN Y FELIN — Mice in the Mill

*Allegretto scherzando.*

## Y LILI (PIB - DDAWNS) — The Lily (A Pipe-Dance)

*Allegro moderato.*



## RHYFELGYRCH CAPTEN LLWYD — The War March of Captain Lloyd

*Maestoso.*

*Fine.*

*D.C.*

## Y WENALLT — The Wenallt

*Andantino.*

## AGORIAD Y MELINYDD — The Miller's Key

*Andante.*

## BREUDDWYD - A Dream

*Andante legato.*

## OND PAN AETHUM GYNTA I GARU - My first courtship

*Allegro moderato.*

## GLANBARGOED - Glanbargoed

*Moderato.*

## DACW NGHARIAD - Yonder is my Sweetheart

*Moderato.*



## BETTI O LANSANTFFRAID — Betty of Llansaintffraid

*Allegro ma non troppo.*

## BREUDDWYDION UNION ANERCH — Dreams

*Andantino.*

## CODIAD YR EHEDYDD — The Rising of the Lark

*Allegretto.*

## CÂN Y GWELY — Bed Song

*Allegro scherzando.*

## DIFYRWCH GWŶR GWENT — The Delight of the Men of Gwent

*Moderato.*

## DIFYRWCH GWŶR LLANELLYD — The Delight of the Men of Llanelltyd

*Allegretto.*

## DIFYRWCH GWŶR DOLGELLAU — The Delight of the Men of Dolgelley

*Con spirito.*



## DIFYRWCH GWŶR MAENTWROG — The Delight of the Men of Maentwrog

*Andante grazioso.*

Two systems of piano accompaniment for 'DIFYRWCH GWŶR MAENTWROG'. The first system consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of one flat. The second system continues the piece with similar notation, featuring various chords and melodic lines.

## DIFYRWCH GWŶR PONT-NĒDD-FECHAN — The Delight of the Men of Pont-Nedd-Fechan

*Allegretto.*

Two systems of piano accompaniment for 'DIFYRWCH GWŶR PONT-NĒDD-FECHAN'. The first system consists of two staves (treble and bass clef) with a 6/8 time signature and a key signature of one flat. The second system continues the piece with similar notation, featuring various chords and melodic lines.

## Y DERYN DAWNUS — The Eloquent Bird

*Moderato.*

Two systems of piano accompaniment for 'Y DERYN DAWNUS'. The first system consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of two sharps. The second system continues the piece with similar notation, featuring various chords and melodic lines. The piece concludes with the word 'Fine.' and a 'D.C.' (Da Capo) instruction.

## CWAR PENGWERN — Pengwern Quarry

*Moderato.*

*Fine.*

*D.C.*

## LLWYD Y GWRŶCH — The Hedge Sparrow

*Allegretto.*

## PLYGIAD Y BEDOL (YR HEN FFORDD) (1) — The bend of the Horse-Shoe (1)

*Andante moderato.*



## PLYGIAD Y BEDOL(2) – The Bend of the Horse Shoe(2)

*Allegretto moderato.*

Musical score for 'Plygiad y Bedol(2) – The Bend of the Horse Shoe(2)'. The score is written for piano in G major and 3/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music features a mix of chords and moving lines, with a tempo marking of 'Allegretto moderato.'

## LLIDIART-Y-BARWN – The Baron's Gate

*Andante.*

Musical score for 'Llidiart-y-Barwn – The Baron's Gate'. The score is written for piano in G major and 3/4 time. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music features a mix of chords and moving lines, with a tempo marking of 'Andante.'

## HÛN GWENLLIAN – The Slumber of Gwenllian

*Moderato.*

Musical score for 'Hûn Gwenllian – The Slumber of Gwenllian'. The score is written for piano in G major and 4/4 time. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music features a mix of chords and moving lines, with a tempo marking of 'Moderato.'

## PUM CHWECHEINIOG — Five Sixpences

Andante.

## ERDDYGAN Y CRWTHWR DU BACH — The little Black Crowther's Melody

Moderato.

## IEUTYN Y TINCER — Ieutynt the Tinker

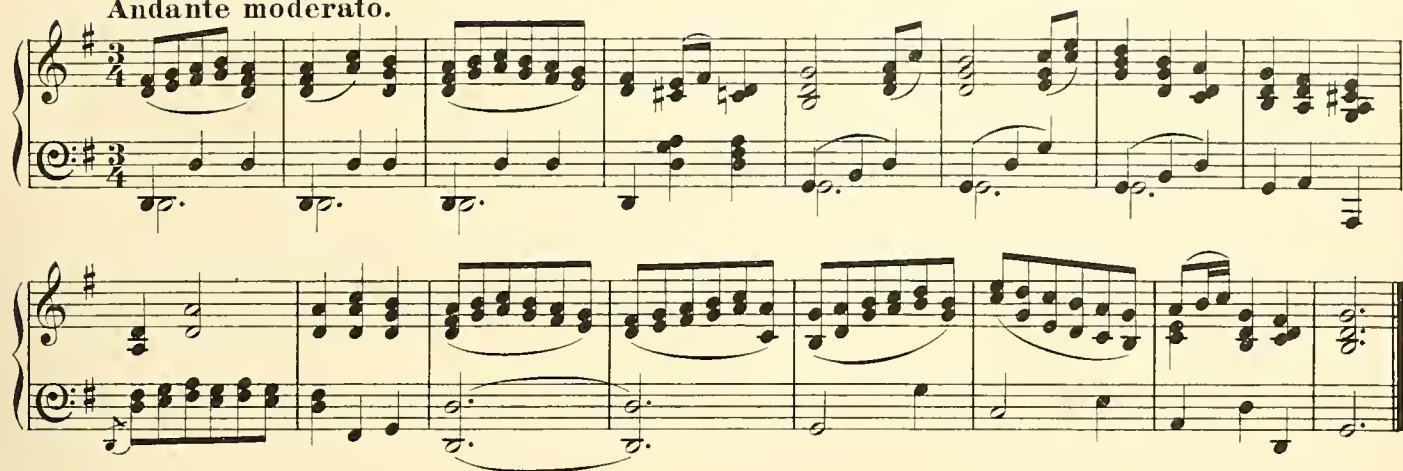
Moderato.



ALAWON FY NGWLAD  
OBSI DÒN — Obsi Tune

75

*Andante moderato.*



Y PYSGOTWR — The Fisherman

*Allegretto.*



Y BIBELL WEN GALCHOG — The White Clay Pipe

*Moderato.*



## FWYN SEREN FAIN SYW – My Beautiful Star

*Larghetto.*

## TEMPLE BAR – Temple Bar

*Moderato.*

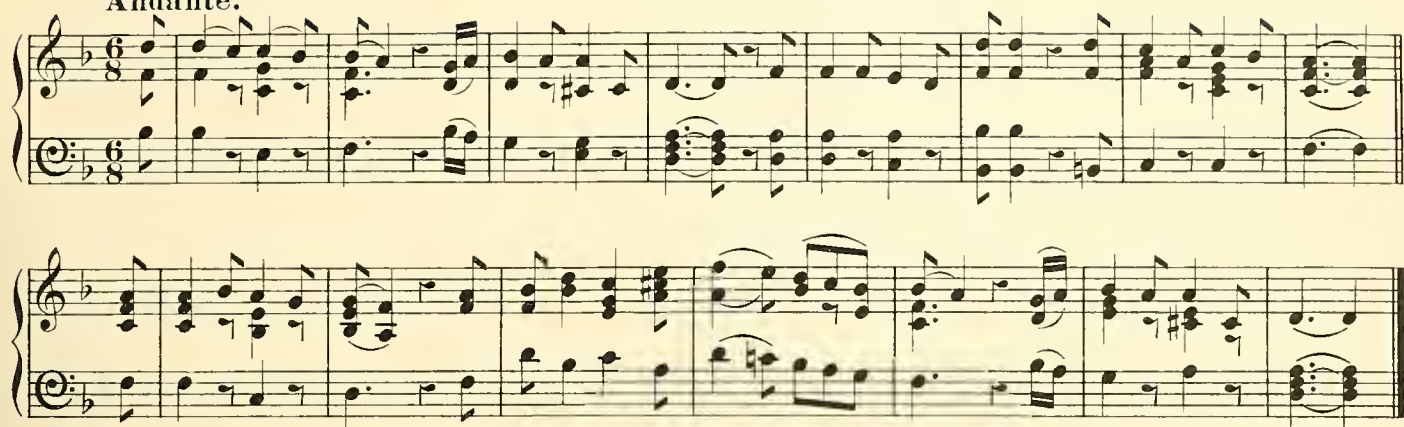
## GLANYRAFON – Glanyrafon

*Allegro moderato.*



## Y DEIGRYN — The Tear

Andante.



## FFELENA (1) — Felena (1)

Allegretto.



## LLYGODEN YN Y FELIN — A Mouse in the Mill

Allegretto.



## MEGAN — Maggie

*Andante.*

## PÈR OSLEF FACH (1) — The Little Sweet Melody (1)

*Allegro moderato.*

## HYFRYDWCH Y BRENIN SIOR (1) — King George's Delight (1)

*Maestoso.*
*Fine.**D.C.*



## PÊR OSLEF FACH (2) — The Little Sweet Melody (2)

*Allegretto.*

## HYFRYDWCH Y BRENIN SIOR (2) — King George's Delight (2)

*Allegro moderato.*

## YMDAITH GWYR DYFNEINT — The March of the Men of Devon

*Allegro ma non troppo.*

## RHUTHR-GYRCH CAPTAIN GWYN — Captain Gwynn's Attack March

*Moderato.*

## LLANCESAU TREF BALDWYN — The Lasses of Montgomery

*Allegretto.*

## YMDAITH GWŶR MACHYNLLETH — The March of the Men of Machynlleth

*Allegro con spirito.*



## ABERTEIFI — Cardigan

*Allegretto.*

## DIFYRWCH GWŶR PONTNEWYDD — The Delight of the Men of Newbridge

*Allegro.*

## MYNWENT EGLWYS — The Church Yard

*Grazioso.*

## PEDWAR POST Y GWELY (2) — The Four Bed Posts (2)

*Allegro.*

## POB MAB A MERCH WIWLAN — All Youths and Maidens Fair

*Andante cantabile.*

## DIFYRWCH ISAAC PUW — The Delight of Isaac Pugh

*Allegro moderato.*

## DEWI AB IFAN — David the Son of Evan

*Moderato.*



## MWYNEN TRELAI - The Gentle Lass of Trelai

Moderato.



## Y MYN GAFR - The Kid

Allegretto.



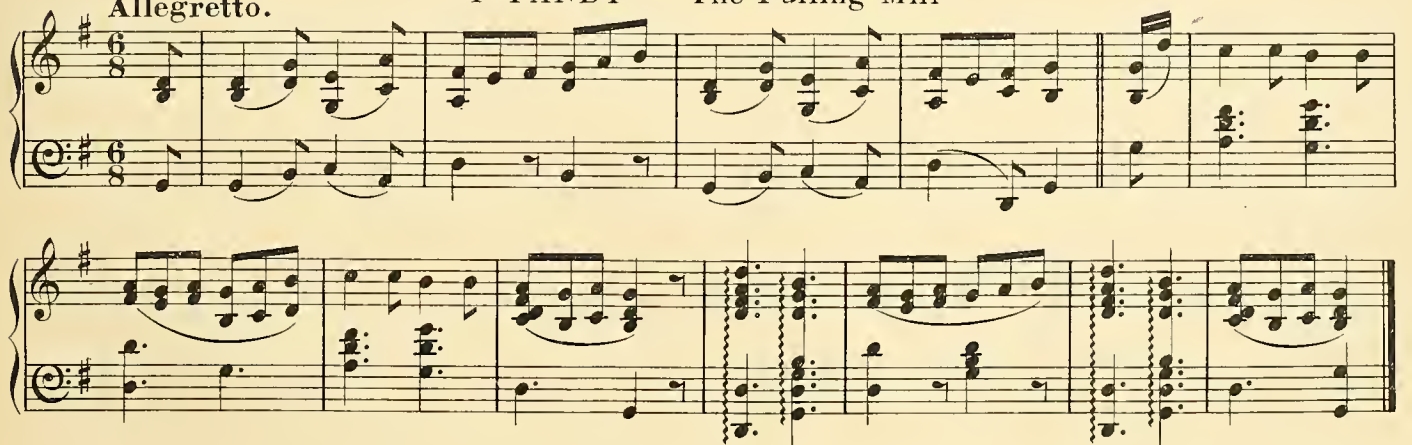
## YR HËN WR A'I FERCH - The Old Man and His Daughter

Moderato.



## Y PANDY - The Fulling Mill

Allegretto.



## Y WAEDD — The Cry

*Andante.*

## DIFYRWCH GWŶR PENPRYSG — The Delight of the Men of Penprisk

*Moderato.*

## YR HËN WR MWYN — The Gentle Old Man

*Allegretto.*

## Y DELYN — The Harp

*Andante.*





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